

# MILITARY

ILLUSTRATED

No.57

FEBRUARY 1993

PAST & PRESENT

£2.80



**CANADIAN BEACH COMMANDOS**  
**WAFFEN-SS FIELD CAPS**  
**THE LONDON REGIMENT:  
COUNTY BATTALIONS**  
**CZECH LEGION REACHES HOME**

**US 1st & 2nd CAVALRY REGIMENTS**  
**MAKING 17th CENTURY FOOTWEAR**  
**REVERSED COLOURS: BRITISH  
ARMY MUSICIANS' UNIFORMS**  
**CHICAGO AUCTION & 'EXPO 93**

# MILITARY ILLUSTRATED

## PAST & PRESENT

No. 57

ISSN 0268-8328

February 1993



Our front cover illustration shows a Waffen-SS grenadier circa 1944 wearing the M1943 Einheitsfeldmutze (see article page 36). (Andrew Stephen & Peter Amadio.)

10

### Royal Canadian Naval Beach Commando 'W'

ERIC FINLEY and ED STOREY

12

### Chicago Model Soldier Auction

BILL HORAN

14

### The Czech Legion (2)

IAN GALLAGHER

17

### 17th Century Footwear Reconstructed

MARK BEABEY

24

### The London Regiment (3): County Battalions

RAY WESTLAKE

30

### British Army Musicians in the 18th Century

PHILIP HORTHORNTHWAITE and GERRY EMBLETON

Paintings by GERRY EMBLETON

35

### German Field Caps (3): Navy & Waffen-SS

GORDON WILLIAMSON

40

### 'Long Knives': US 1st & 2nd Cavalry Regiments, 1855-60

JOHN P. LANGELLIER

46

### Gallery: Archduke Charles of Austria

IAN CASTLE Painting by PETER DENNIS

Editor's Notes ..... 8 Book Reviews ..... 8

On The Screen ..... 9 The Auction Scene ..... 12

All articles and illustrations published in this magazine and all copyright and other intellectual property rights therein belong to Military Illustrated Ltd. All rights conferred by the Law of Copyright and other intellectual property rights and by virtue of international copyright conventions are strictly

reserved to Military Illustrated Ltd.; and reproduction in any form or storage in any retrieval system requires the written consent of the Publishers. While all reasonable care will be taken, the Publishers cannot accept responsibility for any material submitted for inclusion in the magazine.

Published monthly by  
MILITARY ILLUSTRATED LTD.  
43 Museum Street, London WC1A 1LY  
(tel: 071-404-0304)

**Editor:**  
Bruce Quarrie  
36 Gannet Lane, Wellingborough,  
Northants NN8 4NW  
(tel & fax: 0933-675669)

**Editorial design:**  
Kate Hardie and Cathy Triggs

**Advertising:**  
Konrad Kochanski  
43 Museum Street, London WC1A 1LY  
(tel: 071-404-0304)

**Typesetting:**  
PRS Ltd  
53a High Street Huntingdon  
Cambs PE18 6AQ  
(tel: 0480 414547)

**Printed by:**  
The Grange Press  
Butts Road  
Southwick  
West Sussex BN4 4EJ

**UK newsagent distribution:**  
United Magazines Distribution Ltd.  
1 Benwell Rd., London N7 7AX  
(tel: 071-700-4600)

**USA hobby trade:**  
Bill Dean Books Ltd.,  
131-35 31st Avenue,  
Linden Hill, NY 1135

**Canada:**  
Vanwell Publishing Ltd.,  
1 Northrup Cres., PO Box 2131, Stn. B,  
St. Catharines, Ontario L2M 6P5

**Australia & New Zealand:**  
Cordon & Gotch Ltd.  
25-37 Huntingdale Rd.,  
Burwood, Victoria 3125

**South Africa:**  
Intermag,  
CNA Building, 12 Laub St.,  
New Centre, Johannesburg

**France & Belgium:**  
Histoire & Collections,  
19 Avenue de la Republique, 75011 Paris  
(tel: 43-57-83-83)  
Price 32fr.; year's subscriptions 350fr  
(France), 390fr. (other EEC)

**Italy:**  
Tuttostoria, PO Box 395, 43100 Parma  
Price: L7,000, year's subscription L84,000

**Denmark:**  
Dansk Bladidistribution  
9 Ved Amergerbanen  
DK-2300 Copenhagen

**Sweden:**  
Plus Interpress  
Strandbergsgata 61, S-11289 Stockholm

**Subscription service**  
Military Illustrated,  
c/o Lowtherbond Ltd.  
17 Bushby Avenue, Rustington,  
W. Sussex BN16 2BY  
(tel: 0903-775121)

**Publisher's subscription rates** for  
12 issues (one year): UK, £35;  
other European, £50; by Airspeed — USA,  
\$100; other non-European, £60; all  
payments in sterling or US dollars.

Military Illustrated Past & Present is  
published monthly by Military Illustrated Ltd.  
The subscription price is \$100 for one year  
Mercury Airfreight International Ltd., 2325  
E-F Randolph Avenue, Avenel, NJ 07001  
(US Mailing Agent). Second class postage  
paid at Rahway, NJ, USA.

MODEL SOLDIER Olympics? Well, yes, it looks as though they have arrived. Back in 1991 representatives from many of the world's model soldier societies met at Sèvres and enthusiastically endorsed the idea of a major international event to be held every three years in a different country. The first of these — World Expo '93 — will be held in the Sheraton Premier Hotel, Washington, DC, from 2-8 July.

The event is being organised by the newly-formed World Model Soldier Federation, a non-profit organisation created to run the 'Olympics'. Membership confers various benefits, and secretaries of all societies are invited to write to World Expo '93, 6427 W. Irving Park Road, Suite 160, Chicago, IL 60634, or 'phone 312-777-0499.

Expo '93 is far more than just an exhibition, it is a 'living history' event with seminars and excursions.

**'The Great Patriotic War'** by Peter G. Tsouras. Greenhill Books, London, and Presidio Press, California; ISBN 1-85367-128-2; 255pp; mono illus & maps throughout; appendices, bibliography & index; £19.50 (UK); \$45.00 (USA).

Sub-titled 'An illustrated history of total war: the Soviet Union and Germany, 1941-1945', this is a good general introduction to the greatest and costliest conflict in history. The author is an American Army intelligence analyst and the book's consulting editor, Vladimir F. Grib, a Colonel in the Russian armoured corps — a combination of talent which until very recently would have seemed most unlikely.

Although the book is written very much from the Russian point of view and utilises Soviet photographs throughout (400 in all, some familiar but many new), the author has obviously made an effort to avoid bias and the text is not altogether the usual eulogy for Russian heroism and does admit to mistakes without blaming them all on Stalin, as has been the norm amongst Soviet writers on the Second World War. Part of this is undoubtedly due to the relaxation of censorship in the wake of the collapse of the Soviet Union, and the book was actually 'launched' at the first Russian-American Military History Symposium held recently in Moscow.

The author's main failing is inaccurate captioning of some photos of German equipment and rather inadequate captioning of Soviet material, but the book is obviously aimed at a general rather than a specialist readership, so must be judged on that basis. David Chandler has contributed a generous foreword, something he does not do lightly, calling the book 'stunning and dramatic', and it is a main selection of the Military Book Club.

## EDITOR'S NOTES

sions. The first three days are devoted to the exhibition: competitions are open to all, with medals being awarded in a variety of classes (for details, write to the above address). Eight seminars delivered by well-known modellers such as Shep Paine and Phil Stearns will address a wide variety of model-making topics from flats to dioramas. Then, over the remainder of the week, tours have been organised to Gettysburg and other American Civil War battlefields as well as to the Aberdeen Proving Grounds, Navy Yard and Marine Corps museums, Smithsonian Institution and the Pentagon. There is also a cocktail party and dinner on the final Saturday evening. Members of affiliated societies can claim substantial discounts on all events as well as on air fares and car hire, while the Sheraton itself is offering a special rate for attendees.

### NORMANDY TOUR COMPETITION

Following complaints from overseas readers that they were given insufficient time to complete the third coupon in our 'Silver Vickers' competition last year, we have extended the deadline for this by a month and will be announcing the winners in next month's issue.

### FORTRESS SCOTLAND

The Scottish United Services Museum at Edinburgh Castle is holding a new exhibition entitled 'Fortress Scotland' beginning in April. One of the centrepieces will be the recently acquired George Cross awarded posthumously to Lieutenant Anthony Fasson, RN, who lost his life while trying to sal-

vage coding equipment from a U-boat in the Mediterranean in 1942. The museum is anxious to collect more 20th century material, particularly from the Royal Navy. Anyone who thinks they might be able to help should contact Stephen Wood, Keeper, Department of Armed Forces History, Royal Museum of Scotland, Chambers Street, Edinburgh EH1 1JF.

### RICK SCOLLINS

Finally, it is with deep sorrow that we have to report that Rick died suddenly on 5 December at the age of 46. *M/* readers will be very familiar with his work, especially the English Civil War paintings printed over recent months, and his loss will be felt by all. We are sure that you will join with us in extending sincere sympathies to his family. (Rick's biography was printed in *M/49*, June 1992, back issues of which are still available.)

Bruce Quarrie

## BOOK REVIEWS

so James Opie must like it. Certainly the text is well-researched, detailed and readable and the quotations aptly selected even though we have read several of them before, while the photos provide many useful references on Soviet uniforms and equipment. Overall, this is a useful rather than an essential contribution to the literature.

**Hitler's Mountain Troops** by James Lucas. Arms & Armour Press; ISBN 1-85409-079-8; 224pp; 72 mono illus plus maps; appendix, bibliography & index; £16.99.

Following a similar formula to his earlier book on the Fallschirmjäger, *Storming Eagles*, this is — as we have come to expect from Mr Lucas — a well-researched and documented account of Gebirgsjäger operations from the invasion of Poland to the final German surrender. It thus embraces all the battles in which the German mountain troops established such a fine reputation, and the author's admiration is apparent (despite, or perhaps because of, the fact that he fought against them in Italy). The Norwegian, Greek, Cretan and Russian campaigns are covered in superb detail, as are the less savoury anti-partisan operations of the 7th SS Division 'Prinz Eugen' in Yugoslavia.

What are particularly gratifying to read are the many personal stories of individual actions, which really bring home the practical difficulties of military operations in a 'vertical desert', and these are well supported by a careful selection of photos and ten helpful maps.

This is the first full-length treatment of the subject in the English language and will be welcomed by all students of the Second World War.

**The Zulu War VCs** by J.W. Bancroft. Published by the author, 280 Liverpool Road, Eccles, Manchester M30 0RZ; ISBN 1-872619-01-0; 147pp; colour & mono illus; bibliography & index; £19.95.

This book covers the lives and careers of the 23 men awarded the Victoria Cross after the battles of Isandlwana, Rorke's Drift, Ntombi River, Hlobane Mountain and Ulundi, from Lieutenant Teignmouth Melville to Sergeant Edmund O'Toole. Each chapter is, in effect, a 'Gallery' article, and *M/* readers who particularly enjoy this feature will find Mr Bancroft's book rewarding. Each biography is clearly written and the illustrations well chosen although, inevitably, most are familiar (almost unavoidable when dealing with this period of history). Overall, a book which students of colonial warfare will find a very helpful quick reference.

**The Unforgettable Army: Slim's XIVth Army in Burma** by Colonel Michael Hickey. Spellmount; ISBN 1-873376-10-3; 315pp; mono plates & maps; appendices, bibliography & index; £25.00.

While the story of the 'forgotten army' has been told before, Colonel Hickey is to be congratulated on the fresh insight he brings to the subject, particularly on the principal characters in high command. The book is also a 'character study' of the Fourteenth Army itself and will be revelatory to many readers, showing as it does how Slim transformed 'townies' and 'pallid young men' into a jungle force which destroyed one of the most fanatical and determined armies of the 20th century on the long road to Mandalay. Although not a cheap book, this is a serious

and well-written account which deserves a special place on the shelves of anyone interested in the war in the Far East.

**The Guinness Book of Decisive Battles** by Geoffrey Regan. Guinness Publishing; ISBN 0-85112-520-4; 224pp; mono illus throughout & 16pp colour plates; index; £17.95.

This book presents concise, well-written accounts of fifty selected battles from Salamis in 480 BC to the Gulf in 1991, taking in such actions as Gaugamela, both sieges of Constantinople, Hastings, Hattin, Crècy, Tannenburg, Bosworth, Marston Moor, Blenheim, Trafalgar, Austerlitz, Waterloo, Gettysburg, Sedan, Midway, Alamein, Stalingrad and Dien Bien Phu. Obviously, being a personal selection, there are some odd omissions; one would have thought Leipzig 1813 or Normandy 1944 should have been there to name two off the top of the head. But what the book nevertheless succeeds in doing quite well is to give a 'feel' for the evolution of warfare over the centuries and to show how the result of each chosen battle affected the politics of the time. The illustrations are well chosen and there is a clear map of each engagement, but overall this must be regarded as an 'unnecessary' book.

**The Guinness Encyclopaedia of Weaponry** by Ian Hogg. Guinness Publishing; ISBN 0-85112-251-2; 224pp; colour & mono illus throughout; bibliography & index; £19.95.

Sub-titled 'from stone spears to guided missiles', this is a 'coffee table' book which skirts superficially over the development of weapons and armour from ancient times to the present day. A nice birthday present for a youngster but not a book we can imagine many *M/* readers particularly wanting.

**Video releases to buy**

**Napoleon 1812 — The Road to Moscow (Cromwell: E)**

**Waterloo 1815 — Wellington's Victory (Cromwell: E)**

**The English Civil War — By the Sword Divided (Cromwell: E)**

**Zulu Wars — 1879 The Disaster at Isandlwana (Cromwell: E)**

**Black as Hell... Thick as Grass (BBC Wales: E)**

**Clive of India (Tempest Productions: E)**

In MI56, I reviewed *Napoleon 1812 — The Road to Moscow*, the first offering in a new documentary series produced by Cromwell Productions under the generic title *Campaigns in History*. Three more are now available, and in common with their predecessor are presented in a double video library box, containing a single video and a specially written paperback book with related information. Each is narrated by actor Robert Powell, and includes comments by well-known military historian Dr David G. Chandler, Head of the Department of War Studies at the Royal Military Academy, Sandhurst. Visual material includes period paintings, contemporary prints and engravings. State-of-the-art three-dimensional computer graphics provide a greater appreciation of the terrain over which a crucial battle was fought. Actors, in appropriate period costume, quote memoirs of survivors, and extracts from feature films and/or modern re-enactments provide some live-action material.

The first video relied heavily on Sergei Bondarchuk's Russian epic *War and Peace (Voina I Mir)* (1963-67) to illustrate the narration. Footage from this film, along with Bondarchuk's international co-production *Waterloo* (1970) form the main live-action material for *Waterloo 1815 — Wellington's Victory*. The programme begins with Napoleon's escape from Elba and his triumphant arrival in Paris, accompanied by the very soldiers who had been sent to arrest him. It explains how Britain, Russia, Prussia and Austria formed a Seventh Coalition against him, ratified by the Treaty of Vienna, and planned to attack France with five armies. Napoleon's brilliant strategy to force apart the British and Prussian armies and defeat them separately was fatally undermined by tactical and communication errors.

The video explains the relevance of the related battles of Quatre-Bras, Ligny and Wavre. The Battle of Waterloo is described in considerable detail, and is well illustrated with clips from Bondarchuk's film which was virtually conceived as a dramatised documentary. Re-enactors from the Napoleonic Association's 68th Regiment of Foot demonstrate the use of the Brown Bess musket and the use of a square to repel cavalry. Actor Simon Kirk impersonates British

## ON THE SCREEN

artillery Captain Mercer, who vividly recalled Ney's cavalry charging his guns.

*The English Civil War — By the Sword Divided* describes how pressures for constitutional change and religious reform brought about a series of civil wars in Britain. Charles I, the son of James I of England and James VI of Scotland, was the second king to rule both countries. His attempt to introduce a new book of common prayer in Scotland brought about the almost bloodless Bishop's War of 1639-40. His belief in the divine right of kings underlay his desire to rule without the benefit of parliament. His abolition of parliament made civil war inevitable; it began in earnest once he had raised his standard with an army at Nottingham in 1642.

The video well explains the complexities of the civil war, which led to Charles' surrender in 1646, and his involvement in the second civil war which led to his trial and ultimate execution in 1649. No feature film footage is used, but re-enactors from the Sealed Knot and the English Civil War Society illustrate some of the major battles, and demonstrate the use of matchlock and pike. These societies have a reputation for accuracy, but not enough personnel appear to have been available during filming to convincingly convey a full-scale battle; the results resemble more a lively skirmish. Simon Kirk again appears, this time as Charles I. At one hour and twenty minutes, this has the longest running time in the set.

*Zulu Wars — 1879 the Disaster at Isandlwana* concerns the British invasion of Zululand perpetrated by Sir Bartle Frere, Governor of Cape Colony. In 1878, a dispute between the Zulus and Boers over parts of Natal led Frere to send King Cetewayo a humiliating ultimatum to which he could not possibly agree. This provided Frere with the excuse he desired to mount an invasion. Lord Chelmsford, in charge of military operations, formed five columns, three of which were intended to converge on the Zulu capital Ulundi. Chelmsford accompanied the central column consisting principally of the 24th Regiment of Foot, colonial volunteers, some artillery and two battalions of the Natal Native Contingent. B Company of 2nd battalion of the 24th was left with the sick to guard the mission station at Rorke's Drift, while Chelmsford and the main body camped under the mountain of Isandlwana, a few miles further on. On 22 January 1879, Chelmsford divided his force, leading one element in an attempt to engage Zulus thought to comprise their main body. The remainder of this force was left at camp under the command of Lieutenant-

Colonel Henry Pulleine, a soldier who had never seen action. The main Zulu impi eluded Chelmsford and attacked the camp, resulting in arguably the biggest defeat ever suffered by British regulars at the hands of a native army.

Dr Chandler considers the controversy concerning the quartermasters' insistence on providing ammunition only for their own battalions, thus contributing to ammunition running low at a crucial stage of the battle. He produces one of the original ammunition chests recovered from the site, and demonstrates that a poor design made it a difficult and lengthy process to open!

The video illustrates the massacre with considerable footage from Douglas Hickox's 1979 film *Zulu Dawn*. It then describes the famous defence of Rorke's Drift on the same day against thousands of Zulus who had not taken part in the earliest battle. Those expecting to see footage from Cy Enfield's 1964 film *Zulu* may be disappointed: instead, there is a specially shot dramatisation depicting about a dozen redcoats fighting off a smaller number of Zulus. The video concludes with a brief description of the battle of Ulundi which effectively finished the Zulu nation as a military force. Simon Kirk impersonates Private Hook, while Paul Cunningham is Lieutenant Chard and Elliot Ugbane is King Cetewayo.

Footage from *Zulu Dawn* can also be seen in *Black as Hell... Thick as Grass*, a documentary directed by Michael Pearce in 1979. Actor Kenneth Griffith, well-known for his radical notions of history, had been approached by BBC Wales to make a film. His previous subjects had included Napoleon, Cecil Rhodes, the Battle of Jutland and the Anglo-American revolutionary Tom Paine. His documentary *Hang Out Your Brightest Colours*, about the life and death of IRA leader Michael Collins, had been banned.

Griffith suggested the subject as it was approaching the centenary of Isandlwana and Rorke's Drift. In common with his previous documentaries he had intended to impersonate all the main characters. However, as he approached Zululand he suffered a strong compulsion not to speak the words of Chief King Cetewayo and other Zulus. With some trepidation he journeyed on to Ulundi, capital of Kwazulu, and by appointment called on Minister Buthelezi's First Secretary, an official of the South African government. Both men realised that Cetewayo's response to Frere's ultimatum would have a strong parallels with the current political situation in South Africa if spoken by Buthelezi. 'Why does the Governor of Natal speak to me about my laws?... Go back and tell

the white man this: the Governor of Natal and I are equal — he is the governor of Natal, and I am the governor here'.

Happily, both Gregory and Buthelezi agreed to the proposal. The resulting video is quite complementary to the *Campaigns in History* video: both will be of considerable interest to students of the Zulu Wars. The *Campaigns* video contains more military detail and more footage from *Zulu Dawn*. In contrast, Griffith's unique theatrical style, filmed in the actual locations, gives a more dramatic interpretation of events. Cetewayo summed up the mentality of the British Empire as, 'First comes the trader, then the missionary, then the red soldiers'.

Griffith's next excursion into British imperialism's chequered history was *Clive of India*, also directed by Michael Pearce, and broadcast by Channel 4 in 1982. This told the story of the Shropshire-born Robert Clive who arrived in Madras in 1744 at the age of eighteen, employed as an office-boy by the East India Company. This was at a time when the collapse of the Moghul Empire was resulting in increased power for local Nawabs, or princes, and a power-vacuum which would ultimately be filled by the British or the French. Clive volunteered to become a soldier for the East India Company after escaping from capture by a French army led by Governor-General Dupleix which took Madras by force in 1749.

Again, Griffith enthusiastically impersonates the main characters, often watched by bemused Indian onlookers. He visits the site of the siege of Arcot (1751), in which Clive and his small force held out for 53 days against a vastly superior Indian army under Chanda Sahib supported by French marines with artillery. We also see the site of the Battle of Plassey (1757), where Clive's mixed force of soldiers, sailors and native troops, outnumbered by some twenty to one, routed a Bengali army under the deranged Suraj Dowlah, who had been responsible for the infamous Black Hole of Calcutta. The massive charge by armoured war-elephants at Plassey is illustrated by tantalisingly brief glimpses of Sohrab Modi's epic film from India *Sikander* (1941); a slight incongruity as it concerned Alexander the Great! This reviewer would have preferred clips from Richard Boleslawski's Twentieth-Century Fox movie *Clive of India* (1935), and would be interested to hear from anyone with a video copy of this film, seemingly unavailable in England.

Both tapes are again highly recommended and are available exclusively through the London Stamp Exchange Ltd., 5 Buckingham Street, Strand, London WC2N 6BS (071-839-4684). Their cost is £12.95 and £14.95 respectively, plus £2.50 postage per order.

**Stephen J. Greenhill**

# Royal Canadian Naval Beach Commando 'W'

OF THE MORE than 200 naval personnel attached to Royal Naval Beach Parties 'C', 'D' and 'H' which participated in the mainly Canadian-manned Dieppe Raid (Operation 'Jubilee'), about one-third became casualties, with more than 50 being listed as 'missing'. One of the consequences of this 19 August 1942 raid was the establishment by Britain's Combined Operations Directorate of HMS *Armadillo* at Ardentinny on Loch Long in Scotland as a specialist training school for future Beach Parties. Meanwhile, British authorities approved the suggestion made by Admiral Mountbatten, Chief of Combined Operations, to rename the units Beach Commandos — and before long, the word 'Beach' was usually omitted.

Their principal task entailed disembarking troops and vehicles from assault and follow-up landing craft, organising and supervising suitable 'beach' areas, and loading serviceable vessels either with wounded and/or prisoners. In the event of a withdrawal, they were tasked with organising the loading of landing craft from the beach. For the Normandy invasion, each 85-member unit (together with 30 Royal Navy Beach Signals personnel) would join with a 443-man Army Beach

*Tackling the assault course at Ardentinny. These men are carrying American .303 P14 or .3006 P17 rifles with 1908 pattern slings and P1913 17-inch bayonets.*

ERIC FINLEY and ED STOREY

IN THIS FIRST article on the last of the Naval Beach Commandos to be formed, we examine their creation and training up to the point when they moved south from Scotland in February 1944.

Company to form a Beach Group. In theory a Beach Group was responsible for landing a three-battalion assault brigade.

To provide adequately for its various planned amphibious landings, Combined Operations evidently decided that 20 Royal Navy Commandos would be required, two each for the three Army assault divisions, one per assault brigade, with 100% spare in reserve. Each of the 20 units was assigned a particular different alphabetical letter. By late 1942, when Royal Navy Commando 'M' became the first to be formed and trained at HMS *Armadillo*, about a dozen others had already been organised.

At the beginning of 1943, Canada's Chief Naval representative (known as CCCS) in the United Kingdom informed his superiors about these Combined Operations developments and, even though some 500 Canadian naval personnel on Royal Navy loan were then serving in landing craft, he recommended providing an additional 100 seamen to form an all-Canadian beach Commando. His recommendation did not fall on deaf ears, for by mid-summer he welcomed a newly-appointed Staff Officer (Combined Operations). In

September, as a direct result of the Allied Leaders' deliberations at the 10-18 August Quadrant Conference in Quebec City, the Canadian War Cabinet Committee authorised, among several major naval commitments, the Royal Canadian Navy (RCN) to form a Beach Commando and Beach Signal Section, with training in Britain to be completed by the spring of 1944.

The next step entailed the selection and appointment of the personnel for the Royal Canadian Naval Beach Commando 'W' (hereafter referred to as 'W' Commando or 'W'), which represented the last of 22 such units. A general distribution Naval Message was forthwith promulgated requesting 'medically fit' volunteers for a Canadian Beach Commando with 'preference of selection... given to those who through no fault of their own have spent a considerable time ashore'. In view of the steadily increasing number of Canadian officers and ratings noted behind discharged 'medically unfit' from Combined Operations, the Senior Canadian Medical Officer (SMO) at HMCS *Niobe* recommended to CCCS in December 1942 that, from a medical point of view, special



*Scaling a rock face during training in Scotland. L/S D.W. Smiley is wearing a RCN navy blue cap and British '37 Pattern BD and webbing.*

attention with respect to any subsequent selectees should be given to the following:

1. under 35 years of age;
2. mental stability, with no family history of mental disease or disorder;
3. no history of chronic illness — bronchitis, asthma, rheumatism, arthritis or heart;
4. standard visual acuity and hearing; and
5. free from Venereal Disease.

While 'W's' three senior officers were in their early 'thirties, most of the nine beachmasters and assistant beachmasters were in their early 'twenties, with only one or two being past mid-'twenties. As for the 70-plus ratings, the great majority had barely turned twenty, with none even approaching the SMO's recommended upper age limit. With regard to the 'preference of selection', research for this article has revealed that a high percentage of 'W' personnel had logged considerable sea-time prior to volunteering and selection.

By early December 1943, most of the required Royal Canadian Navy Volunteer Reserve (RCNVR) personnel had received their appointments and arrived in Ardentinny, Scotland, to undergo the basic beach commando training in HMS *Armadillo*. The ratings, for some reason, had





*Hand-to-hand combat training with the Fairbairn-Sykes knife. Naval caps are worn with '37 Pattern BD and white blanched belts and anklets and ammunition boots.*

arrived as a mixture of sub and full lieutenants, had all attained lieutenant rank by the beginning of 1944.

The actual number of POs and L/S attached to 'W' varied throughout its nine-month existence, even though the original structure authorised six of each. At any one time there were never more than four POs, on which occasions as many as eight L/S would be on strength. Most of the leading hands were promoted from within the ranks after successfully passing the special Combined Operations 'killick' course. With respect to the lesser ranks, which called for 18 ABs and 42 ODs, the Commando ended up with virtually all ratings in the former category.

The training received in HMS *Armadillo*, which lasted 14 weeks, terminated in mid-February 1944. The extensive grounds, surrounding hills, and nearby Loch Long beaches provided an ideal setting for 'W's' introduction to Commando life. From a series of over 100

seemed to be everyone's perpetual state. The PBM remarked in a report that while 'W' personnel had generally benefitted from reading the many available Combined Operations pamphlets and also several of the beachmaster accounts about the recent Allied landings in North Africa, it was questionable whether HMS *Armadillo*'s total inventory of three Landing Craft Mechanised (LCM) and six Landing Craft Vehicle (Personnel) LCV (P) could be deemed adequate for training in beaching and unbeaching landing craft.

In mid-January 1944 'W's' PBM, D/PBM and three original BMs attended a two-week Beach Organisation course conducted by HMS *Dundonald* near Troon, Scotland. According to the Chief Instructor at this Combined Training Centre, all of them acquitted themselves very well. Then at the beginning of February the Stores Officer and two BMs were sent on Exercise 'Roundabout' to observe how stores should be unloaded from various landing craft onto the beaches.

As 'W' prepared to move south to HMS *Mastodon* at Exbury, we should note the assessments made by CO HMS *Armadillo*. With the exception of two officers who for medical reasons could not participate fully in the training programme, all ten others received quite creditable comments. Notwithstanding his earlier report which indicated that every 'W' AB had failed very badly in their Leading Seamen examination, the CO stated: 'The ratings proved themselves to be exceptionally keen and intelligent. They retained their enthusiasm to the end in spite of a long period of training in *Armadillo*'.

On 16 February 1944 some 80 'W' members, loaded down with six tons of baggage, bade a fond farewell both to their short-term Scottish burrow and also to the RN Beach Commando.

Coincident with 'W's' arrival at HMS *Mastodon* (situated on the 250-acre Rothschild estate in Exbury) was its formal attachment to Force J and instructions to work under GJ3 with headquarters at Beaulieu. However, since Force J had already received its entitlement of three Commandos ('L', 'P' and 'S'), the Canadian unit was in effect deemed spare. In any event, 'W' henceforth remained on alert in case it was called upon to participate in a Combined Operations exercise. **MI**

actually assembled there a month ahead of the officers. The following chart depicts RCN Beach Commando 'W's' organisational structure and position classifications:

Officer ranks in 'W' varied

according to position. Both the PBM and the D/PBM (after the latter became CO) were acting lieutenant-commanders. The admin officer and BMs held lieutenant rank upon appointment, while six ABMs, who

**Principal Beach Master (PBM)**

\*Deputy Principal Beach Master (D/PBM)  
Administration and Stores Officer

**W-1 Beach Party**

Beach Master (BM)

2 Assistant Beach Masters (ABMs)  
(ABMs)

2 Petty Officers (POs)

2 Leading Seamen (L/S)

6 Ablebodied Seamen (ABs)

14 Ordinary Seamen (ODs)

**W-2 Beach Party**

Beach Master (BM)

2 Assistant Beach Masters (ABMs)

2 Petty Officers (POs)

2 Leading Seamen (L/S)

6 Ablebodied Seamen (ABs)

14 Ordinary Seamen (ODs)

**W-3 Beach Party**

Beach Master (BM)

2 Assistant Beach Masters

2 Petty Officers (POs)

2 Leading Seamen (L/S)

6 Ablebodied (ABs)

Ordinary Seamen (ODs)

**NB:** An extra OD was added later to act as bodyguard and messenger for the PBM.



\*Just prior to the Normandy invasion, the D/PBM in all Beach Commandos acquired the additional title of Commanding Officer. This enabled the PBM, who still retained overall authority, to work more closely with the Army Beach Company commander.

photographs, many of which are used in this article, taken by Lieutenant G.A. Milne, RCNVR, a Canadian naval photographer, it is apparent that most energy was expended on such activities as assault courses, route marches, overnight bivouacs, beach drills, cliff climbing and unarmed combat lessons. During this intensive training, being soaking wet and cold

*Setting up a communications post on a rocky beach during training. The men are wearing the uniform as previously described with Mk II helmets.*



Bill Horan's 42nd Highlander, a 54mm conversion, was one of the many superb pieces on offer at the Chicago Auction (see facing page.)

WITH THE New Year upon us, nobody can yet say what is in store for the collector and the auction houses. It is likely that the recession will continue and with that comes the old nightmare of further redundancies. These have certainly been mooted in Sotheby's and with them also come attempts to rationalise the sales scene. All sorts of rumours have been doing the rounds but little is certain. It is said that London sales will be reduced in numbers with greater emphasis on the Continental and American sales. Then it is said, no, that is not the case — all of which means we must wait and see what happens. The one certain prophecy is that things are unlikely to be any easier for the market whatever the outcome of all this planning. The other big unknown is the increased premium being claimed by Sotheby's. Will the other auctioneers benefit? Will they follow suit? It is all disturbing. Sotheby's are not the only rooms reconsidering their options and rumour says that the other houses are also planning a restructuring programme.

One certain fact is that the antique firearms scene is in for a disturbed period. The beginning of January saw the compulsory implementation of the European

## THE AUCTION SCENE

Firearms Directive. The Home Office has issued a series of leaflets setting out the changes that will be coming and a number of papers on the procedures to be followed by the various police forces have also been issued. These are not without critics: the one on Firearms Security has already been condemned for its loose wording suggesting that the police have greater powers than the law allows, and the BSSC have refused to endorse it for that reason.

Considering that they have only very recently been issued and the leaflets encourage early or immediate action, the various police forces are in for a very busy and confusing time. The Directive allows exemption from certain restrictions for museums and collectors but this fact must be entered on the appropriate Firearm Certificate and as Christmas approached the chances of every applicant entitled to claim the exemption getting the variation on the certificate looked small. This means that legally a number of upright, honest people are going to be breaking the law by possessing objects officially prohibited.

The main prohibitions apply to firearms disguised as other objects, e.g. walking stick guns and certain types of ammunition. The best



Gary Joslyn's 54mm Tambour-Major 1805 was another figure whose sale contributed towards World Expo '93 (see also page 8).

advice to any reader in doubt about the subject is to get in touch with your police firearms enquiry office and find out the position as soon as possible.

One good thing about these publications is that there is now an official recognition of collectors and an attempt to clarify what is and what is not an antique firearm. Basically the authorities have gone for a 'calibre/cartridge' definition. However, the position is not simple. The directive does not say that because the weapon is of that calibre it is an antique. It says that sympathetic consideration should be given to accepting it as an antique. It then goes on to say that the onus of proof is on the owner to prove to the police that it is an antique. This means that the way is open to any chief of police saying 'no, that is not antique', with the prospect of a costly legal case seeking to overturn his ruling. The exemption of antique does not apply to ammunition and it is clearly stated that possession of ammunition implies that there is an intention to fire the weapon. This column has previously pointed out that this presumption could apply to percussion and flintlocks if the cased set included a flask with some powder.

The Home Office have supplied a

list of calibres that may well allow the weapon to be classed as antique. One feels a great deal of sympathy for the poor policeman dealing with an enquiry and endeavouring to understand cartridge terminology and deciding on the status.

The future may be uncertain but the past had its good news since Sotheby's Sussex rooms at Billingshurst for the sale of Arms and armour Militaria and Guns on 4 December was a great success with a very low unsold figure. In addition to that happy news there were some very good prices indeed.

The medal section with 192 lots did very well with only a handful failing to reach reserve. There seems to be little doubt that the medal market continues to be very stable. In the edged weapons section there was a mint Third Reich Army officer's dagger in its original cardboard box with straps and an SS cigarette case which sold for £620. As always Indian army material continues to make good prices and a Bengal Light Cavalry Officer's Levée sword sold at £1,300 against a top estimate of £500. An Argyll and Sutherland dirk of George V with its skean dhu went for £1,050. A fine mortuary sword circa 1645 with an interesting doc-



umentation sold at £3,100, three times the low estimate. This sword was purchased early in the 19th century from a group of local actors, mummers in the West country, and had the point carefully rounded off — presumably to ensure there were no accidents during the production of their play.

Badges and buttons figured largely in the militaria section and all realised prices generally well above estimates. One lot of Officers Training Corps badges and titles nearly trebled the estimate of £600. At the other extreme truncheons do not appear to be good sellers at the moment as several lots failed to reach reserves. As always antique pistols sold at around estimate figures although a blunderbuss by Silke circa 1700 went well above top estimate of £700 to reach £1,650.

In the modern firearms section a factory engraved 1911 Colt 45 self loading pistol with ivory grips and a presentation inscription must have delighted the vendor by selling for £3,800. A Webley WG 476 revolver, popular with Classic pistol shooters, made a respectable £480, over twice the estimate. A Broomhandle Mauser 9mm pistol complete with holster sold at £1,150.

Whatever the future it is to be hoped that all readers and collectors will have a Happy New Year.

**Frederick Wilkinson**  
with Bill Horan

**THE CHICAGO SHOW** last October, which we shall be reviewing next month, was also the venue for one of the most dramatic model soldier auctions ever, raising nearly \$10,000 (£5,000) towards the cost of launching World Expo '93.

The fact that the average price raised by each of the figures donated to the auction was \$330 must prove once and for all to disbelievers that the hobby has long since ceased to be a boyhood game, and that prizewinning models from major shows are now regarded very seriously by collectors.

Among well-known names who donated models were Peter Twist, whose 90mm scratchbuilt Private, 71st Highland Light Infantry, is illustrated top left; Jim Holt's 120mm scratchbuilt Officer, 13th Light Dragoons (top right); and Martin Livingstone's 54mm Caporal-Tambour Major 1805 (right). Other contributors included Shep Paine, Derek Hansen, Michael Saez, Mike Good, Ron Tunison and Jerry Hutter. The funds raised will go towards subsidising World Expo '93, helping to keep prices down for visitors.



BY THE END of April 1918, although one train had reached Vladivostock, 17 were still stuck in a bottleneck to the west of Penza junction. The remainder were immobilised between Penza and Irkutsk. At this point a firm German request was lodged with the Soviet Government. It alleged that a Japanese attack upon Siberia was imminent, and demanded that all German PoWs be immediately moved from their camps in the region, and relocated in safer areas of European Russia. The railroad congestion caused by this move was going to be such that all the Czech trains entering the Central Russian region were to be redirected away from Vladivostock. They had new destinations now — Archangelsk and Murmansk.

There was disagreement though amongst the Allies about the ultimate destination of the Czechoslovakian Legion. The French were insistent that embarkation at Vladivostock was a sensible solution, but the British argued that shipping space was too short. Instead they suggested employing the Legion as an insurance against the possibility of any renewal of hostilities by Germany against Soviet Russia. This could be accomplished by using one section of the force as an armed garrison for the ports of Murmansk and Archangel; and a second group composing the men already on their trains in Siberia were to join the forces of one of the anti-Bolshevik leaders. This was Admiral Kolchak, a man trusted if need be, to continue the fight against Germany and the Central Powers.

An unofficial conference of representatives from the trains detained around the Cheliabinsk area was held in the middle of May. They voted unanimously to continue towards Vladivostock, and spurned advice from their leaders on the National Council to listen to the Allied proposals, or to disarm any further. The meeting was in a frustrated mood, and its discussions were interrupted by the news of a clash between Hungarian refugees and Czech soldiers.

A stationary train, with the rear three cars full of Hungarian PoWs being repatriated under the Brest-Litovsk treaty, had been marshalled alongside one of the Czech trains. As it moved out, catcalling and insults were exchanged, and one of the

# The Czech Legion, 1917-20

IAN GALLAGHER

HEADING EAST along the Trans-Siberian Railway towards Vladivostock and a ship to Europe, the men of the Czech Legion encountered innumerable problems as the Russian Civil War escalated, but made it home in the end.



A wounded horse being operated upon under field conditions.

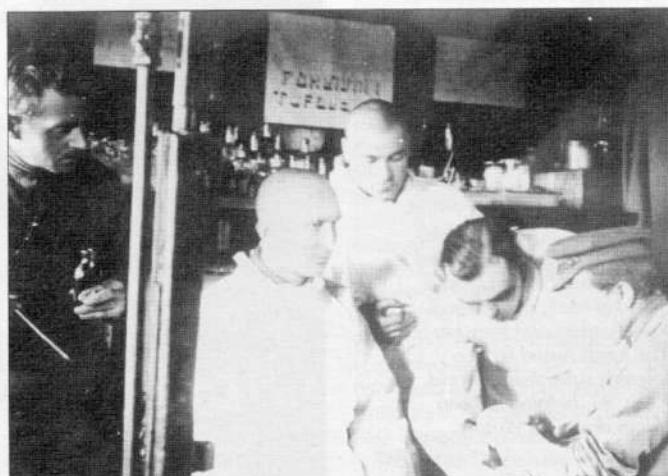
Hungarians threw out a piece of iron. It badly injured a Czech soldier who nearly rolled unconscious under the wheels of the train. His friends vented their anger by forcing the locomotive to stop, boarding the train and lynching the culprit. A riot broke out between the two factions, and it was only quelled by the intervention of armed Czech soldiers. Bolshevik guards had stood by and watched. Some historians reckon this incident as the starting point proper of the Russian Civil War.

Trotsky ordered that 'every armed Czechoslovak found on

the railway is to be shot on the spot'. Czech telegraphists were continuing to tap the wires though, and intercepted an order which was to set fighting in motion almost to Vladivostock: 'May 26. Very Urgent. To the Military Commander of the Cheliabinsk Soviet. Undertake all preliminary steps needed for the execution of Trotsky's order No. 388. Strong reinforcements are on their way from Yekaterinburg and Ufa...'.

At 1.30am on the morning of 27 May, the Czechs moved on Cheliabinsk. Three hundred men of their Third Battalion

First aid station of the 8th Infantry Regiment.



made a night march, and achieved total surprise in an attack on the Bolshevik barracks. Their opponents, some 2,000 men, many of them in their underwear, surrendered without a fight, and the Czechs captured a huge supply of weapons and ammunition. Among it was several hundred machine-guns, field guns, rifles and ammunition.

Fighting against the Red Forces now spread rapidly along the railway's length. The Legion was disciplined and determined. Its rolling stock was grouped roughly in four regions. These were the areas of the Volga basin, Cheliabinsk, Novonikolaevsk in Siberia, and Vladivostock.

Their opponents were no match for them. Penza fell on 29 May. The Czechs left on the following day, their rear protected by an armoured train named 'Grozny' — the 'Formidable'. It was ordered to halt every three miles whilst troops tore up the rails in order to slow down any pursuit.

In a period of one month the Czechs gained control of Samara, Omsk, Yekaterinburg and Vladivostock. An indirect consequence of the fighting was the hasty decision of the local Soviet at Yekaterinburg to execute the Tsar and his family lest they be rescued.

Vladivostock fell on 29 June, and the leaders of the local Bolsheviks were arrested. Western public opinion had been generally apathetic about the struggle of the Czechoslovakians to extricate themselves from the USSR. However, the press now took up their cause, and the cry of 'Save the Czechs' began to be heard.

Large numbers of Japanese troops and a small party of British marines had landed at Vladivostock in April, and in response to American public opinion, some 7,000 American troops were sent there in August. Their commander had been briefed about the complex diplomatic situation in the area, and in an oft quoted phrase warned that he would be 'walking on eggs loaded with dynamite'. He avoided committing his troops in any active role in the events which were now heading to a conclusion.

Czechoslovakian ability to resort to arms, coupled with their determination and discipline were but some of the sparks which fanned a major upsurge in the Civil War in



**Top:**  
Sanitary staff led by Dr Janak in front of their train.



**Left:**  
A performance of the 1st Infantry Regiment's band organised for wounded soldiers in Irkutsk.



**Bottom left:**  
Shoemakers and tailors from the artillery workshops.

*Vladivostock at last: Czechs embarking on the Capetown Maru.*

Siberia; and in the course of this they made common cause with some of the White forces.

It was a complex and complicated situation. Japanese, French and British interests were beginning to realise that the Bolshevik Central Government was looking increasingly vulnerable. It was vulnerable to the forces led by Admiral Kolchak on the Siberian front, to General Denekin's troops in southern Russia, to attacks from the cavalry of Cossack 'hosts', and to harassment by near-brigands such as the men led by Baron Ungern-Sternberg.

The Czechs, though, had still not finally completed their clearance of the whole of the rail route to Vladivostock. It took six weeks from the capture of Irkutsk.

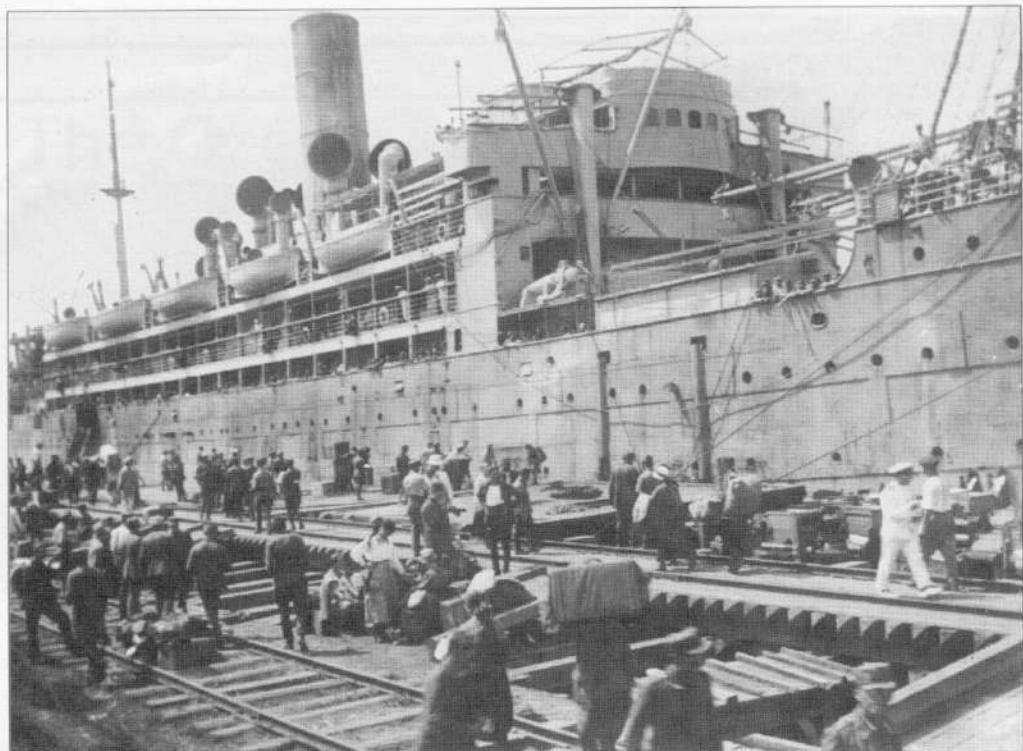
Their task was finally accomplished on 31 August when troops under Captain Gajda linked up with the Vladivostock group at Olovieniaia on the Manchurian border. The Czechoslovakian Legion had triumphed, and the Trans-Siberian railway from the Urals to the Pacific was now firmly in the hands of this force of some 40,000 men.

It was to remain so for many months to come. Indeed as one commentator writes of them: 'And the Czechs, making local "don't shoot us and we won't shoot you" arrangements with the Red Army, were concerned only with getting home. Held up for months along the Trans-Siberian by lack of rolling stock and shipping, they had settled down into an elongated community stretching for thousands of miles, running their own commercial enterprises, including a bank and a newspaper.'

Indeed the last of the Legion were not to sail for their homeland, now the new European state of Czechoslovakia, until November 1920. This was almost three years after they had started on their long odyssey, and for much of this time they had controlled the Trans-Siberian Railway, now one of the major railway routes of the world. **MI**

**Middle right:**  
*Legionaries prepare to embark at Vladivostock.*

**Bottom right:**  
*General Syrový drives through Prague on his return.*



# 17th Century Boots and Shoes Reconstructed

MARK BEABEY

ONE QUESTION I am often asked by people who express an interest in my work is: 'How did you get into making period footwear?' My direct answer tends to vary quite a lot, depending on how lucid I am feeling at the time! There is one reason that I quote more often than any other though, and that is, 'If you want to redo history then the place to start is from the ground up.' This usually bring smiles to the questioners' faces and they walk away shaking their heads in amusement.

Yet in essence I could not be more serious, because what we wear on our feet reflects more about our purpose and status in society than any other item of clothing, and the same may be said for our historical forbears, who in their time demanded features and functions from their footwear both similar and remote from our own today.

When viewed from the perspective of military history the study of soldiers' footwear has added meaning because it often enables us to offer further explanations for some of the successes and failures of military strategies that have occurred throughout history. Examples include: the ability of Roman legions to march tremendous daily distances on their thick soled, iron hobbed *caligae*, or the devastating effectiveness of mounted

FOLLOWING HIS article on the making of buff-coats (see *MI/54*), the author here examines the materials, construction methods and styles of military footwear during the 'English' Civil War period.

Saracen archers, able to perform tight and controlled wheeling manoeuvres whilst in retreat to entrap the following crusader knights — believed to stem from their use of hook-like heels on their riding boots to lock into their stirrups and maintain better control of their horses. Numerous brilliant and meticulous campaign plans have been thwarted by the onset of harsh weather and the absence of adequate footwear to enable troops to continue fighting effectively. Ask any modern soldier of the necessity for footwear that keeps the feet warm, dry and well protected during wear, and he or she will say it is essential. Therefore, armed with the knowledge that footwear constitutes such a vital component of a soldier's equipment, irrespective of what period in history that soldier served — how does one go about authentically reproducing the

right footwear, for the right soldier, in the right period?

Firstly, information sources must be as numerous and as varied as possible. Archeological evidence; museums with their staff and archives; private collections; art galleries, art reference books and literary evidence must all be combined and cross-referenced before a start point can be reached. That is to say, a certain type and style of footwear alongside an outline of the techniques and materials that must be used to construct the article.

These may all loosely be termed 'facts' — the rest of the reproductive work is down to the maker and his or her own physical interpretation of these 'facts'. The eyes, hands, and mind of each individual maker are exactly that — individual. No two shoemakers ever made exactly the same pair of shoes nor did they ever make exactly the same shoe

twice! Therefore, my work does not involve the slavish copying of someone else's work, nor could it. But my task is to re-interpret the techniques and practices of the original makers, to produce a piece of work that is of an equal standard of workmanship, arrived at using the same materials and technology, and suitable for the same purpose as the original. Often, the hardest part of the process is the need to 'un-learn' modern accepted standards, and 'think' my way into the conditions of the original makers. A friend once referred to this process as 'backwards evolution'.

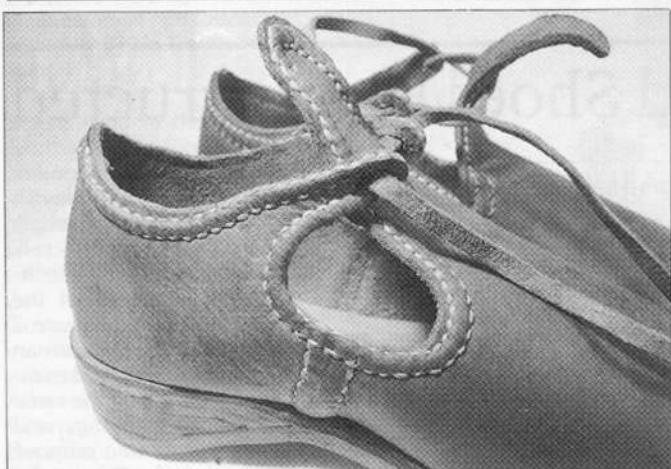
## 17TH CENTURY BOOT AND SHOEMAKING

In the 17th century the boot and shoe-making trades were well established, with registered Guilds representing the interests of those practising the trade, as well as their suppliers, such as tanners, leather curriers (finishers) and Loriners (manufacturers of metal furniture such as buckles and spurs).

The Guild most responsible for those practising the boot and shoe trades was the Guild of Cordwainers. Members of the Guild were expected to uphold the best standards of the trade and were responsible for training new apprentices. This is not to say that only

*Seventeenth century infantryman's latchet shoes. Upper leather is of thick, vegetable tanned brown leather and heavily waxed. Note the reduced size of the cut-away area between vamp and quarters. Also note the inside 'counters' (heel stiffeners).*

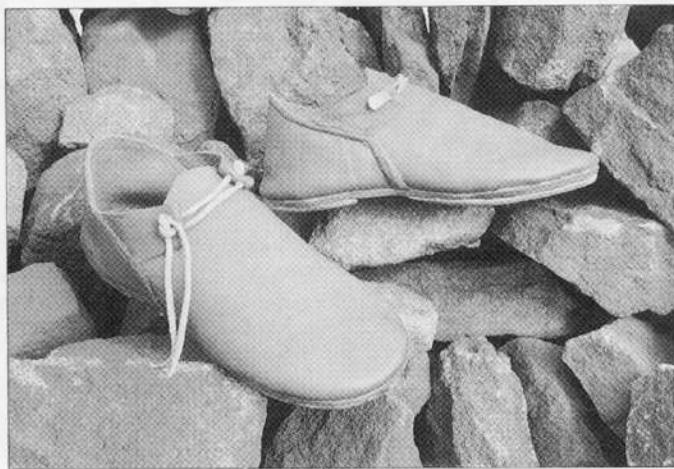




*Close-up view of 17th century latchet shoes, showing the decorative 'tunnel-stitching', often used to strengthen the cut edges of uppers.*

members of the Guild made their living from the making of footwear. The strict codes and

standards of the Guilds could also act as a barrier to entry and force many makers of cheap footwear into trading outside the Guild. Repairers of boots and shoes were seen as a separate branch of the trade, and were known then, as now, as cobblers.



*A pair of Irish Brogues. These shoes are made from thick brown cattlehide, and are in fact 'turnshoes' (see text) with additional sole and heel pieces attached to the shoe using small wooden pegs.*

(often the whole hide), were able to choose the pieces for constructing their work, and then pass on their 'waste' to other users of leather. Cobblers could make use of these off-cuts to either repair existing footwear or make up new pairs, often cannibalising old ones; a necessary relationship considering the high cost of good quality hides. The waste of a high value material such as leather would have been avoided at all costs at that time, and especially during periods of civil strife. Uses could be found for all but the smallest shavings to repair and prolong the usefulness of all domestic and military items.

At the time of the Civil Wars in England, those practising the boot and shoe trade were widely spread throughout the whole country, with even the smallest communities having at least one man able to carry out serviceable 'repairs' to leather items (not only footwear), and where necessary make up new pairs of simple shoes suitable for rural use. The towns and cities, on the other hand, provided more prosperous markets for the footwear trades and hence concentrations of cordwainers were to be found there. Certain towns were well established as centres for the leatherworking trades in gen-



*Simple high top cavalry boots with the tops turned down to show the contrasting 'grain' surface of the flesh dressed, black waxed leather uppers. Note how the 'butt-stitching' method of 'closing' the uppers (see text) leaves no trace of stitching on the inside surface.*

eral, due to their ability to supply the tradesmen with high quality materials. These centres included Northampton, Leicester, London and Norwich — all cities with a strong tanning tradition, and also cities which remained largely under Parliamentarian control throughout the Civil War period.

Records exist of large orders for soldiers' boots and shoes being made to groups of cordwainers in centres such as London and Northampton. Thomas Pendleton, the first shoemaker Mayor of Northampton, and others obtained an army order for '4,000 pairs of shoes and 600 of boots' in 1648<sup>1</sup>. Where groups of tradesmen gathered together to fulfil large army contracts for standardised footwear, certain levels of division of labour can be assumed to have taken place, with different members of the group responsible for each stage in the production of the footwear. These divisions would have included the following basic stages: (i) 'Clicking' — the cutting out of the various pattern pieces from the leather hide; (ii) 'Closing' — the stitching together of the pieces that make up the upper; (iii) 'Lasting' — the stretching of the 'closed' upper over a wooden foot-shaped former called a last; and (iv) 'Soling' — the stitching in place of the welt, sole and heel pieces.

Considering the fact that all footwear production during this period was entirely by hand, and that large bodies of men needed to be equipped with footwear suitable for the rigours of warfare both on foot and on horseback, it is probably safe to assume that the boot and shoemakers of England (whether Guild members or not) would have been kept fully occupied — if not fully paid. General Douglas of the New Model Army, when commenting on the previously mentioned large order of footwear made by the Northampton makers, is quoted as stating that they were: 'The best and cheapest boots he had ever seen', which, as there is no record of any payment being made to the makers, was probably the truth<sup>2</sup>.

John Waterer, in his book *Leather and the Warrior*, notes the rapid evolution of soldiers' footwear from the beginning of the 17th century in Europe, and the realisation by military commanders at the time of the importance of really robust

footwear. He also notes the logistic implications of these developments in terms of the need for 'Large quantities of first quality leather, and the evolution of an entirely new technique, as well as the training of very many men'.<sup>3</sup>

To what extent shoe and bootmakers were actually enlisted into the ranks of 17th century European armies to serve as army tradesmen is hard to determine as records show very little. This is surprising considering the fact that regimental lists for the English Civil War period often show saddlers and blacksmiths. Both were, of course, vital skilled trades for an army engaged in horsedrawn warfare — but what of the poor infantryman and his two most precious pieces of equipment?

My own opinion is that, considering the great use that was made of leather by all fighting men during this period for a wide variety of different articles, including saddlery, harness, armour, vessels, holsters, baldricks, scabbards and of course footwear, the work involved would greatly exceed the endurance of a 'saddler'. Hence most regiments, if not companies, would have engaged the services of at least one man skilled in shoemaking and stitched leatherwork generally.

The itinerant cobblers and 'journeyman' shoemakers' who in peacetime plied their trade from village to village, and town to town, carrying their tools and materials with them, would have made ideal regimental personnel for this role. Their abilities to make use of the smallest pieces of leather and, if need be, cannibalise old footwear to make new, with a few simple tools, were skills sought after by any group of fighting men before, during and after the 17th century.

I shall, therefore, now attempt to describe the various stages and techniques used to construct various styles of 17th century soldiers' footwear, beginning, most importantly, with the necessary materials — as it is in this area that the greatest discernible difference between civilian and military styles can be seen, with military styles making use of very robust leathers.

## MATERIALS

Materials for 17th century boots and shoes consisted mainly of various grades of

### SEVENTEENTH CENTURY FOOTWEAR MANUFACTURE - WELTING TECHNIQUES:

FIG. (1) SQUARE WELT - EXPLODED CROSS-SECTION

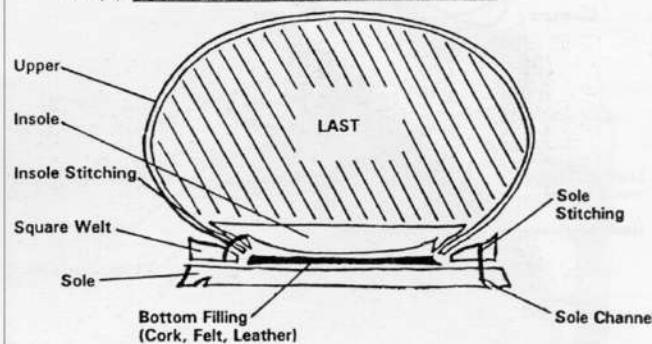


FIG. (2) ROLLED WELT (RAND) - EXPLODED CROSS-SECTION

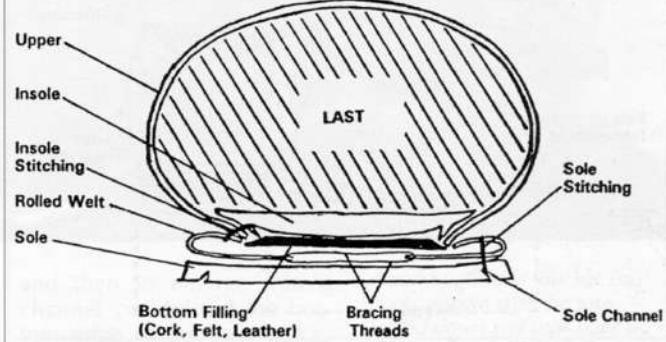
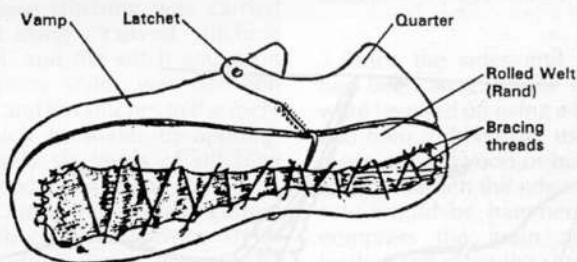


FIG. (3) SEVENTEENTH CENTURY LATCHET SHOE WITH SOLE REMOVED - SHOWING ROLLED WELT AND BRACING THREADS



leather, although wood (for heels), and felt or cork (for bottom filling) also figure.

Footwear from this period (and the majority of all hand-sewn work) requires four different types of leather to be stitched together in a set order. The leathers required are as follows:

**Upper Leathers** — Military use calls for a stout thick leather. Choices include vegetable tanned oxhides, buffalo and cow. The leather would normally be at least 3mm thick and heavily dressed or 'stuffed' with grease and/or wax on the flesh (rough) side. If the upper leather is heavily stuffed with wax only and then 'rubbed-up' with a wood or bone slicker, the resulting compressed leather becomes very firm and when such leathers are used for high top cavalry boots the leg sections become very tough indeed.

Evidence gathered while studying 17th century horse harness and saddlery would suggest that the stirrup straps were attached to the saddle at a far more forward position than is the current norm, and were longer in length<sup>4</sup>, resulting in a more straight-legged riding position. This in turn gives us a more realistic perspective on the use of very thick, tough, upper leathers on cavalry boots. Flexibility in the knee was not a major consideration when weighed against the added leg protection afforded by this type of boot.

Uppers were also constructed from oil-tanned 'buff' leather. This material does allow more flexibility, even in thicknesses up to 5mm, although it is a heavier leather, and has a very light colour.

**Insole Leather** — This forms the layer which is visible

MID-SEVENTEENTH CENTURY SOLDIERS LATCHET SHOES

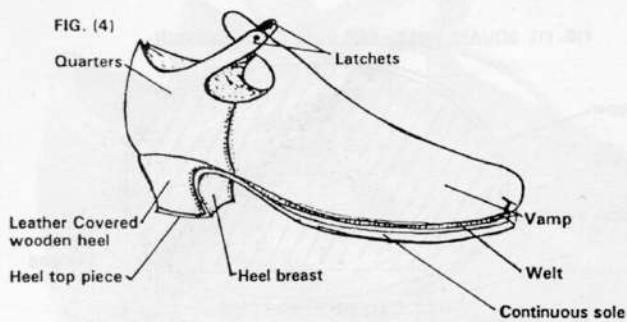


FIG. (4)

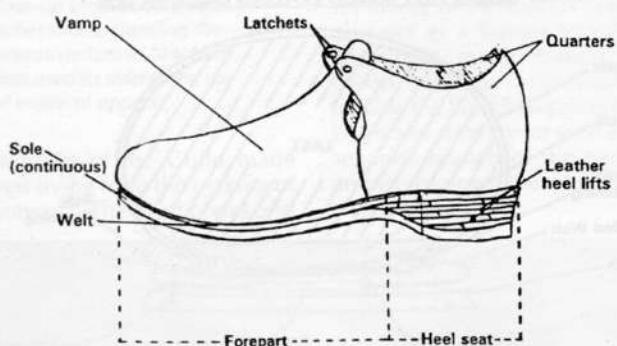


FIG. (5)

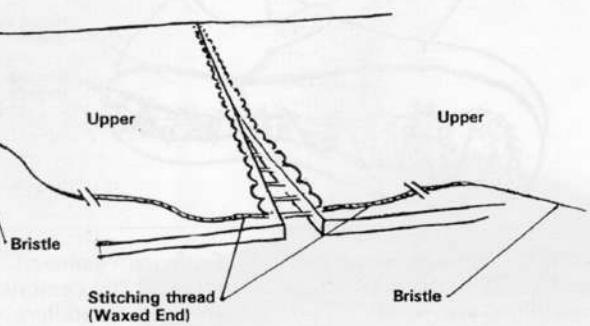


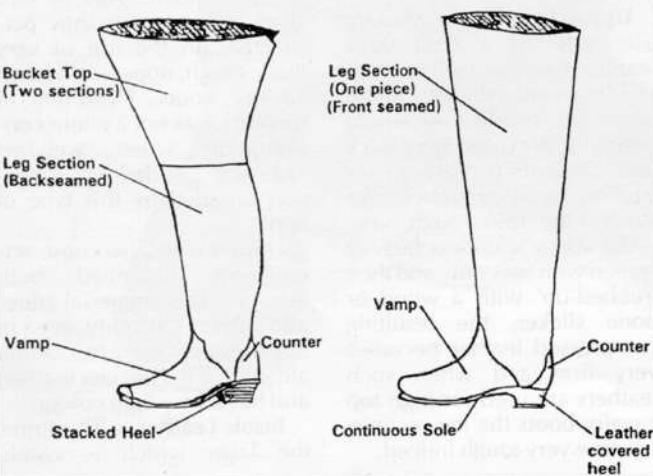
FIG. (6) BUTT-STITCHING TECHNIQUE (UPPER CLOSING)



FIG. (7) SEVENTEENTH CENTURY HIGH BOOTS

(1) Bucket Top Boot

(2) Simple High Top Boot



inside the boot or shoe on which the wearer's foot rests. It must anchor the stitches which hold the upper and welt together. Hence it must be strong in the grain (tensile strength), although be capable of having a channel and lip cut into the flesh (rough) side, into which the inside stitches are sunk. Vegetable tanned, cowhide shoulders between 2mm and 3mm thick, with a natural finish are the most common choice.

**Welting Leathers** — Two types of welting techniques existed in parallel during the 17th century. Firstly, the 'Rolled Welt or Rand Method' involves attaching a 2 inch strip of thin (approximately 1mm) leather (ideally calf or cowhide belly) to the insole and upper. This strip is then rolled back and braced across the underside of the insole with a bracing thread. The resulting fold running around the edge of the shoe then forms the substance through which the sole stitches pass. Secondly, the 'Square Welt' calls for a stout strip of leather about half an inch wide and 2mm to 3mm thick to be stitched to the insole and upper. Sometimes this strip is sewn in all the way around the insole, ie, including the heel seat, although often the strip only extends around the forepart. In this case a thinner, wider strip of leather is sewn in around the heel seat, to be either rolled over as for a rolled welt, or stretched downwards to cover a wooden heel. The sole stitches then pass through the substance of the single, square edged welting strip.

**Sole Leather** — This leather provides the surface which touches the ground under the wearer's feet. The leather must be thick and firm enough to cushion the wearer's feet from rough ground and prevent sharp objects from penetrating to the wearer's foot. The leather must be capable, where necessary, of having iron hobnailed into it, or as was more frequently the case, allow several layers to be mounted together using wooden pegs. Soling leather was a vegetable tanned material, although, unlike the leathers used for uppers, insoles and welts, it was hammered and rolled during the final drying or 'crusting' process at the tannery<sup>3</sup>. This gave the leather a very compact structure and a high abrasion resistance.

## CONSTRUCTION METHODS

As previously mentioned, 17th century footwear production can be divided into four main tasks

**Clicking** — The cutting of the boot or shoe upper pieces from the upper leather. In the case of shoes, most uppers consisted of only three pieces; two quarters and the vamp requiring on average one square foot of leather. Long boots, on the other hand, could consist of between three and six pieces and require upwards of 12 square feet of leather. The cutting itself would be carried out after the various pattern pieces had been marked out onto the hide using a clicker's awl, the knife being hook shaped with the blade tapering to a fine point, to allow the clicker to accurately follow the mark left by the awl. The cutting would ideally be done on an end grain wooden board, or failing that a sawn tree stump.

**Closing** — The stitching together of the various pattern pieces was completed using a technique known as 'butt-stitching'. The two pieces of upper to be joined are held firmly with their cut edges together on a curved wooden block by a stirrup strap that passes underneath the maker's foot. The stitching is performed by first passing a curved shoemaker's awl through the surface of the first piece of leather, emerging through its cut edge straight into the cut edge of the second piece; and then emerging through its top surface. At no time do the stitches penetrate the full substance of the leather — hence the stitching only shows on one side of the upper, usually the outside. This type of stitching requires the use of waxed hemp or linen threads with pig's bristles whipped onto the ends to act as flexible tags to push through the curved passage made by the awl.

An average closing thread, or 'end', would consist of up to five strands of hemp well waxed with a pitched wax. Closing on military styles entails stitching between six and ten stitches to the inch. For a pair of shoes this represents about three yards of closing thread, and for a pair of high boots about twelve yards.

Although linings of any type were not a common feature on military footwear of the period, certain types of leather heel linings known as 'count-

ters' were used, especially on long boots to prevent the wearer's heel from collapsing off the side of the boot heel — a common problem with unlaced, step-in boot styles. These counters, when set against the inside of the boot or shoe, were attached using a flour paste and then stitched in using an over-stitch technique. Outside counters (only on high boots) are first pasted on then stitched using a saddle-stitch that penetrates both the counter and the upper.

Decoration on military footwear for the period was a rarity, although a type of top-stitch called 'tunnel-stitching', a variation of the butt-stitching technique, was often employed to strengthen a cut edge of an upper, such as the latches on a shoe, or to provide a 'bead' around the top of a high boot to give it more shape.

**Lasting** — Once the various pieces of the upper have been closed together; counters sewn in; and any tunnel-stitching carried out, the completed upper may then be 'lasted'. That is to say, stretched using a sequence of pulls with a pair of 'lasting pliers', over a wooden foot-shaped block called a 'last'. The lasted upper was then tacked in place.

The shape and size of the last dictates the shape of the shoe or boot being made and, of course, its final fit. Seventeenth century lasts were usually made of a single block of wood, ideally beech or maple, and although conforming roughly to the shape of the foot, rarely was any allowance made for left and right, (ie, they were unhandled 'straights'). This meant that a 'pair' of shoes could be made on the one last, thus saving the amount of lasts required — a saving which did very little to improve the fit of the shoe.

It can be assumed that the vast majority of shoes made for military use in the 17th century were 'straights' — a situation which was to continue through the early 19th century, when last-turning lathes revolutionised the production of 'paired' lasts.<sup>6</sup>

For making 17th century high boots the ideal aid was a boot last incorporating a leg section on which the leg of the boot may be 'blocked' or set. Failing this piece of tackle, a high quartered shoe last, full in the heel, could be used, although the last must be made in several sections to allow it to be withdrawn from



the completed boot.

As with shoes, the majority of boots for military use would have been made up as 'straights', although it is also safe to assume that those officers who could afford it, would have had bootmakers 'fit up' pairs of lasts to fit their left and right feet.

The shape of the last in the toe dictated the toe-shape of the boot or shoe, and contrary to the oft-quoted modern idiom that 'All footwear in the 17th century was square toed', my own research and experience tells me that both square and round-toed footwear existed in parallel throughout the 17th century, and that no particular social or political associations can be inferred from the wearing of either style.

**Soling** — Within this task I am actually linking together three stages that all combine to ensure that the 'bottom stock', ie the sole, is securely attached to the upper.

The first stage is the attachment of the welt to the insole and upper with a seven strand 'end', the stitches passing through a channel cut into the insole, through the lasted edge of the upper, and then through the welt. The bottom of the shoe or boot was then filled with either cork paste, felt, or scraps of leather to level it ready for the next stage — the attachment of the sole.

The heavy leather sole was attached by a fine row of stitches that pass through the substance of the welt, into the substance of the sole leather

and then to emerge into a channel cut around the bottom edge of the sole piece. When these sole stitches are fully tightened they are drawn into the channel and therefore do not rub on the ground as the wearer walks.

Sole stitching was carried out using a curved 'stitching awl' and the stitch gauge on military styles was between six and ten stitches to the inch, which translates to approximately six yards of stitching thread for each pair.

Due to the nature of certain 17th century footwear styles in which the sole continues down the heel breast and then goes on to form the heel top piece, the third stage in the soles operation, the building and attachment of the heel, becomes slightly blurred! Those styles incorporating the so-called 'continuous sole'<sup>7</sup> required the heel to be attached to the 'heel seat' before the sole was fully attached; whilst those styles incorporating a simple stacked heel made up of layers of leather called 'lifts' could have the heel attached only after the sole had been completely stitched in place.

Wooden heels were first pasted in place and then secured by a leather covering that was stitched to the sole as it continued down the breast of the heel. Stacked heels were built up of 'lifts' pegged together using small wooden pegs which would swell when wet and thereby provide a very secure method of attachment.

A pair of officer's 'Bucket Top' boots, shown with the tops folded down and then back up to form the wide 'cuff' around the knee. The 'tunnel stitching' (see text) forms a bead around the wide flaring top of the boot, and helps to maintain the round shape.

Once the sides and heels had been attached the edges were levelled off using a knife, and then 'rubbed up' using a piece of hardwood or bone to set and harden the edges. The sole would be hammered to compress the grain of the leather and close the stitching channel. The last can then be removed and the inside of the work checked for any protruding pegs; if any were found they were rasped off. The boot or shoe was then ready for service.

## MILITARY FOOTWEAR STYLES

Hopefully the various figures and photographs accompanying this article will go some way towards showing the various types of footwear worn by soldiers of the period, although some further explanation may be necessary.

**Latchet Shoes** — Typically the footwear choice available to the 17th century infantryman. Those examples made specifically for military use are generally thought not to have had the wide cut-out area between quarter and vamp, although illustrations from the period do show both pikemen and musketeers sporting obvi-

ous cut-out areas on their shoes. The most likely reason for this is that they continued to wear their civilian footwear during their military service. My own research has revealed that 17th century latchet shoes show a tremendous variation in the size of the cut-out area, anything from nothing at all, right through to the grossly impractical!

**Brogues** — A type of simple shoe favoured by the Scottish and Irish mercenaries who fought for numerous armies throughout Europe in the 17th century. The upper was most commonly made up of four pieces<sup>8</sup>: vamp; quarters; and separate latches. Their final appearance is very similar to the latchet shoe, but the major difference lies in the method used to construct the shoe. The pair shown in the photographs were made by the 'turning' method. That is to say, by stitching the sole and upper together inside out and then turning the shoe the right way out so the main structural seam is contained inside the shoe. Additional sole and heel pieces have then been pegged in place. Other methods of brogue construction involve the use of thongs or sinews to attach the insole, upper and sole together.

**'Startup' Calf Boots** — Although not widely documented, this type of boot is believed to have seen service in many 17th century European armies. The styling of the boot follows on from the high quartered, front fastening boot made by the turning method in the 15th century<sup>9</sup>. A boot dating from the Thirty Year's War period, and of very similar styling, although incorporating a rolled welt, hardsole and leather covered heel, is to be found in the German Leathercraft Museum in Offenbach, and a figure depicted on the Royalist newsheet, *Murcurius Rusticus*, is shown wearing calf length, front-lacing boots, with either hobbed or pegged soles. What is beyond doubt is the entirely practical nature of this type of footwear for the task of soldiering.

**High Boots** — In the main, the choice of mounted troops to afford them some protection to the leg area whilst mounted. Infantry troops are known to have worn high boots with the tops folded down, as illustrations often show 'booted' soldiers wielding pikes and muskets, even though this may well be an indication of their role as 'dragoons', ie, mounted infantry.

High boots had two main



varying in style. The 'Simple High Top Boot' had either a front or back seam, with the entire leg section being cut from one piece of leather, and therefore fitting fairly close to the leg. The 'Bucket Top' or 'Turn Top Boot' had either a front or back seam to the knee, but then had a separate top section stitched on. This top section was often made in two halves and flared out widely from the knee creating the distinctive 'bucket top'. Although the 'bucket top' allows more freedom of movement for the knee when the boot is worn up, when folded down the tops from a great wide cuff area at the knee and make walking somewhat awkward. John Lilbourne, the leader of the Levellers, had boot tops so wide that he is said to have straddled ridiculously whilst

walking!<sup>10</sup> A curious choice of footwear for one so vehemently opposed to the frivolous nature of society!

MI

#### Notes

1. Write, T., *The Romance of the Shoe*, C.J. Farncombe and Sons, London, 1922, p122.
2. Wright, T., *op cit*, p123.
3. Waterer, J., *Leather and the Warrior*, Museum of Leathercraft, Northampton, 1981, p102.
4. Tylden, Major G., *Horses and Saddlery*, J.A. Allen and Co, London, 1965, p30 (plate 2).
5. Thompson R., *Leather Manufacture in the Post Medieval Period with Special Reference to Northamptonshire, Post Medieval Archaeology*, No 15, 1981, p166.
6. Water, J., *op cit*, p104.
7. Thornton, J.H. and Swann, J.M., *A Glossary of Shoe Terms*, Northampton Museum, Northampton, 1986, p7.
8. Lucas, A.T., *Footwear in*

*Officer's 'Bucket Top' boots with the tops unfolded in the high leg position, clearly showing the line of stitching at the knee which is necessary for attaching the wide 'Bucket Top' section.*

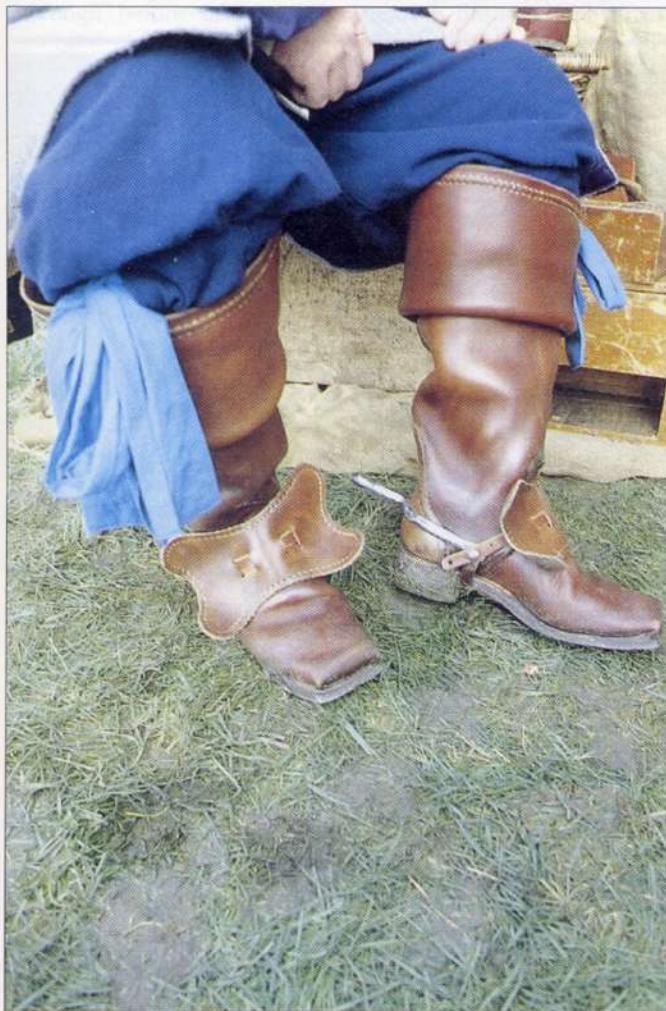
*Ireland, The Journal of the County Louth Archaeological Society, Vol XIII, No 4, 1956, p378.*

*9. Grew, F., and de Neergaard M., *Shoes and Patterns — Medieval Finds from Excavations in London*, HMSO, London, 1988, p73.*

*10. Wright, T., *op cit*, p122.*

Special thanks to Helfried Trost, Shoemaker, Deutsches Ledermuseum, Offenbach am Main.

Historic reproduction footwear and leathercraft by Mark Beabey available from Bjarni's Boots, Unit 8, Hebble End Works, Canalside, Hebden Bridge, W. Yorks HX7 6HJ; tel 0422 833565 or 843378.



**Above:**

A pair of simple high top boots, worn by a dragoon officer. Note the large 'butterfly' spur leathers (worn to protect the front of the boot from the stirrup iron, and also to help prevent the foot from passing through the stirrup iron), and also simple, short 'prick' spurs.

**Below:**

A 17th century latchet shoe of typical civilian styling. Note the large cut-away area between the vamp and quarters; the continuous sole and leather covered wooden heel. The upper leather is of black waxed, flesh dressed oxhide, and the sole is attached with a 'rolled welt' (see text).



**Above:**

A collection of 17th century infantryman's footwear. Top: A pair of newly finished latchet shoes in oil tanned buff leather. Note the absence of any cut-away area, and continuous sole with minimal heel lifts. Left: Square toed latchet shoes in ochre dyed, oil tanned buff leather. Right: A pair of much used 'Startup' boots, originally made from dyed oil tanned buff, although now showing considerable signs of repair! Including large toe cap patches, clump soles and lace-hole reinforcement.

**Below:**

Side view of a typical military style latchet shoe of the mid-17th century, clearly showing the reduced cut-away area between the vamp and quarters and the continuous sole with leather heel lifts.





## The London Regiment, 1908-37 (3): City Battalions

### 9th (County of London) Battalion (Queen Victoria's Rifles)

**Titles** 1853, The Victoria Volunteer Rifle Corps; 1859, 1st Middlesex Rifle Volunteer Corps (Victoria); 1892, 1st Middlesex Volunteer Rifle Corps (Victoria and St George's); 1860, 11th Middlesex Rifle Volunteer Corps (St George's); 1880, 6th Middlesex Rifle Volunteer Corps (St George's); 1860, 37th Middlesex Rifle Volunteer Corps; 1869, 37th Middlesex Rifle Volunteer Corps (St Giles's and St George's, Bloomsbury); 1880, 19th Middlesex Rifle Volunteer Corps (St Giles's and St George's, Bloomsbury); 1908, 9th (County of London) Battalion, The London Regiment (Queen Victoria's Rifles); 1922, 9th County of London Regiment (Queen Victoria's Rifles); 1937, Queen Victoria's Rifles, The King's Royal Rifle Corps.

Three old Middlesex volunteer corps were represented in the 9th London Battalion. The 1st, which had begun in 1803 as the Duke of Cumberland's Sharpshooters and later (in

RAY WESTLAKE

IN THIS THIRD article on the London Regiment we examine the titles, history, battle honours and uniforms of the 9th to 14th Battalions, and will conclude our review over the next two months.

1835) given permission to continue service as the Royal Victoria Rifle Club, was originally from Kilburn. Its services as a volunteer corps were accepted in 1853 and its first commander was the Duke of Wellington. In 1892 1st and 6th were merged, the latter vacating its headquarters at 2 Mill Street, off Regent Street, in 1888 for new premises in Davies Street. In 1908 the 19th at Chenies Street, Bedford Square, joined with the 1st to form the new Territorial Force battalion. Both 1st and 6th Corps were previously volunteer battalions of the King's Royal Rifle Corps while the 19th, was part of the Rifle Brigade.

Headquarters of the Battalion were at Davies Street, W1, and war service of 1/9th Battalion was on the Western Front with 13th

Brigade, 5th Division, and later 169th Brigade, 56th Division. In February 1918 1/9th was absorbed into 2/9th (175 Brigade, 58th Division) and the new battalion became known as 9th.

**Battle honours** Hill 60, Ypres 1915 and '17, Gravenstafel, St Julien, Frezenburg, Bellewaerde, Somme 1916 and '18, Albert 1916 and '18, Guillemont, Ginchy, Flers-Courcelette, Morval, Le Transloy, Arras 1917, Scarpe 1917, Langemarck 1917, Menin Road, Polygon Wood, Passchendaele, Cambrai 1917, Bapaume 1918, Villers Bretonneux, Amiens, Hindenburg Line, Epehy, Pursuit to Mons, France and Flanders 1914-18.

**Uniform and badges** Green uniforms were worn by the three Middlesex corps, the 1st

**Above:**  
*London Scottish at Messines, 31 October 1914. (Ernest Prater.)*

and 6th at first having black facings before changing to scarlet. Helmets were in use prior to the rifle busby. An early badge worn by the Royal Victoria Rifle Club is recorded in Major C.A.C. Keeson's history as 'a small death's head, etc, on a silk rosette, with a crown, and the letters R.V.R. underneath, all in silver or white metal'. The figure of St George and the Dragon, the badge of the 11th (later 6th) Corps, featured in the centre of the Maltese cross helmet plates and later cap badges.

### 10th (County of London) Battalion (Paddington Rifles)

**Titles** 1860, 36th Middlesex Rifle Volunteer Corps; 1880, 18th Middlesex Rifle Volunteer Corps; 1908, 10th (County of London) Battalion, The London Regiment (Paddington Rifles).

Very soon after formation, eight companies were raised within the Paddington area, the corps occupying several headquarters in the London

borough before taking over premises at 207 Harrow Road in 1896. Served as a volunteer battalion of the Rifle Brigade between 1881-1908. The Battalion was disbanded in 1912 due to recruiting problems, its drill hall at Harrow Road being taken over by the 3rd London Regiment.

**Uniform and badges** Dark green uniforms with black facings were worn, shakos giving way to busbies with black plumes around 1876 and helmets replacing these by 1883. The cap badge featured the Arms of the Borough of Paddington.

#### 10th (County of London) Battalion (Hackney)

**Titles** 1912, 10th (County of London) Battalion, the London Regiment (Hackney); 1922, 10th County of London Regiment (Hackney); 1937, 5th (Hackney) Battalion, The Royal Berkshire Regiment.

Formed as a replacement for the Paddington battalion

(above), the new 10th served in Gallipoli, Egypt and Palestine as part of 162nd Brigade, 54th Division, and was affiliated to the Rifle Brigade in 1916 and then in 1929 to the Royal Berkshire Regiment. The 2/10th Battalion (175th Brigade, 58th Division) served on the Western Front. Headquarters were at 49 The Grove, Hackney.

**Battle honours** Ypres 1917, Menin Road, Polygon Wood, Passchendaele, Villers Bretonneux, Amiens, Somme 1918, Albert 1918, Bapaume 1918, Hindenburg Line, Epehy, Pursuit to Mons, France and Flanders 1917-18, Suvla, Landing at Suvla, Scimitar Hill, Gallipoli 1915, Egypt 1915-17, Gaza, El Mughar, Nebi Samwil, Jerusalem, Jaffa, Tell Asur, Megiddo, Sharon, Palestine 1917-18.

**Uniform and badges** The brass badge displayed the Tower from the Seal of the borough of Hackney and motto 'Justitia Turris Nostra' in the centre of an eight-pointed crowned star. Full dress uniforms were scarlet with white facings.

#### 11th (County of London) Battalion (Finsbury Rifles)

**Titles** 1860, 39th Middlesex Rifle Volunteer Corps; 1862,

39th Middlesex Rifle Volunteer Corps (The Finsbury Rifle Volunteer Corps); 1880, 21st Middlesex Rifle Volunteer Corps (The Finsbury Rifle Volunteer Corps); 1908, 11th (County of London) Battalion, The London Regiment (Finsbury Rifles); 1922, 11th County of London Regiment (Finsbury Rifles); 1935, 61st (Finsbury Rifles) Anti-Aircraft Brigade, Royal Artillery.

With headquarters in Clerkenwell, the 39th Middlesex soon comprised eight companies, each recruited in the main from local watchmaking and printing firms — Virtue, Blankley, Berdoe, Pontifex and Edwards. Later, and with ten companies, the corps moved to 17 Penton Street, Pentonville, and in 1883 affiliation was changed from the Rifle Brigade to that of the King's Royal Rifle Corps.

The first-line battalion served in Gallipoli, Egypt and Palestine as part of the 54th Division (162 Brigade) while 2/11th (175th Brigade, 58th Division) was on the Western Front until disbandment in February 1918.

**Battle honours** Bullecourt, Ypres 1917, Menin Road, Polygon Wood, Passchendaele, France and Flanders 1917-18, Suvla,

Landing at Suvla, Scimitar Hill, Gallipoli 1915, Egypt 1915-17, Gaza, El Mughar, Nebi Samwil, Jerusalem, Jaffa, Tell Asur, Megiddo, Sharon, Palestine 1917-18.

**Uniform and badges** Rifle green with scarlet facings was worn and the Maltese cross badge displayed on the arms the motto 'Pro Aris Et Focis'. Pouch-belt plates bear in the centre a shield from the Seal of Finsbury.

#### 12th (County of London) Battalion (The Rangers)

**Titles** 1860, 40th Middlesex Rifle Volunteer Corps (Gray's In Rifle Rangers); 1861, 40th Middlesex Rifle Volunteer Corps (Central London Rangers); 1880, 22nd Middlesex Rifle Volunteer Corps (Central London Rangers); 1908, 12th (County of London) Battalion, The London Regiment (The Rangers); 1922, 12th London Regiment (Rangers); 1937, The Rangers, The King's Royal Rifle Corps.

The first two companies of the 40th were raised by members of Gray's Inn. The 35th Middlesex at Enfield was absorbed in 1861 and by 1908 five companies had their head-

36th Middlesex Rifle Volunteer Corps circa 1876.





G.D. Giles

**Above:**  
1st Middlesex Rifle Volunteer Corps, Signallers circa 1890. Note black gaiters. (Illustration by G.D. Giles.)

quarters at 16 Chenies Street, Bedford Square, and three — all recruited from within the Gas Light and Coke Company — were located at Beckton and Nine Elms. Affiliation was to the Royal Fusiliers in 1881 and then, in the following year, to the King's Royal Rifle Corps.

The battalion moved to its home war stations guarding the railway between Waterloo and North Camp in Aldershot in August 1914, but by the end of the year was in France. 1/12th Battalion served both with the 28th and 56th Divisions before merging with the 2/12 (58th Division) at the beginning of 1918. The 1/ and 2/ prefixes were then discarded.

**Battle honours** Ypres 1915 and '17, Gravenstafel, St Julien, Frezenberg, Somme 1916 and '18, Albert 1916 and '18, Guillemont, Ginchy, Flers-Courcelette, Morval, Le

**Left:**  
Cigarette card showing Private, 22nd Middlesex Rifle Volunteer Corps, in Field Day Order.

**Above right:**  
Uniforms of the 7th Middlesex Volunteer Rifle Corps. Left to right: Private 1860, Private (kilted company) 1860, Lieutenant 1907, Private 1907. (Illustration by Major-General J.M. Grierson, 1909.)

Transloy, Arras 1917, Scarpe 1917, Langemarck 1917, Menin Road, Polygon Wood, Passchendaele, Cambrai 1917, Villers Bretonneux, Amiens, Bapaume 1918, Hindenburg Line, Epehy, Pursuit to Mons, France and Flanders 1914-18.

**Uniform and badges** Rifle green with scarlet facings. Maltese cross badges at first bore the motto 'Excel' — a pun on the original number, viz, XL (40), and the battle honour gained for service in South Africa 1900-02. A selection of those earned during the Great War were added after 1920.

**13th (County of London) Battalion (Kingsington)**  
**Titles** 1859, 4th Middlesex Rifle Volunteer Corps; 1859, 4th Middlesex Rifle Volunteer Corps (West London); 1905, 4th Middlesex Volunteer Rifle

**Right:**  
Machine-gun Section, 22nd Middlesex Rifle Volunteer Corps. (Illustration by Harry Payne, 1900.)





PRIVATE (Kilted Company)

LIEUTENANT

PRIVATE  
1907





Drums, 10th Battalion (Paddington Rifles). Bass drum is emblazoned with E.R.VII Cypher and Battalion badge. Side drums appear to have metal shells and bear the Royal Arms (Victorian Crown) and a scroll, 'Rifles Regiment'.

Corps (Kensington); 1908, 13th (County of London) Battalion, The London Regiment (Kensington); 1914, 13th (County of London) Princess Louise's Kensington Battalion, The London Regiment; 1922, 13th London Regiment (Princess Louise's Kensington Regiment); 1937, Princess Louise's Kensington Regiment, The Middlesex Regiment (Duke of Cambridge's Own).

Raised by Lord Truro, the original four companies of the 4th Middlesex Rifle Volunteer Corps at Islington were recruited from employees of Messrs Holland, Gillow, Woodhall and Corbyn, the heads of these firms in each case being company commanders. In the same area four other rifle corps were raised with the numbers 5th, 6th, 7th and 8th Middlesex. These, by 1861, were all merged into the 4th forming a battalion of eight companies. Became a volunteer battalion of the King's Royal Rifle Corps in 1881. With headquarters at Inverna Gardens in Kensington, the battalion traditionally recruited from coach building and cabinet making firms and West

End stores including Selfridges and Harrods.

In 1908 much of the 2nd Middlesex Corps (headquarters Fulham House, Putney Bridge) was absorbed into the newly created 10th Battalion, Middlesex Regiment. Some members, however, transferred to 13th London.

The 1/13th Battalion moved to France in November 1914, landing at Havre on the 4th and joining 25th Brigade, 8th Division. Later, and with 1/5th and 1/12th Battalions, was temporally amalgamated as a composite battalion for work on lines of communication. Joined 168th Brigade, 56th Division, at Hallencourt in February 1916.

The 2/13th was raised at the

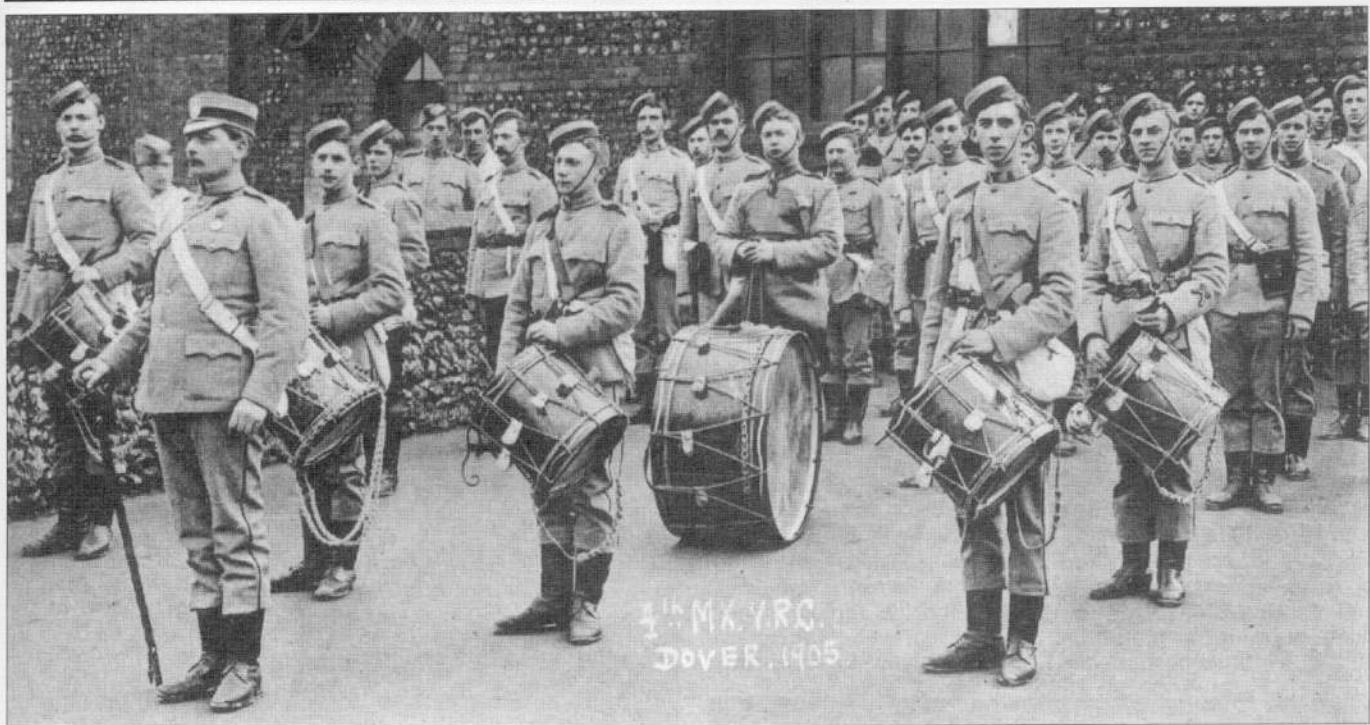
White City Stadium in west London and in January 1915 joined 179th Brigade, 60th Division, at Maidstone. Crossing to Ireland in April 1916, the battalion carried out security duty after the rebellion at Bilincollig and Macroom. Back in England, the 2/13th then crossed to France in the following June. It moved to the Salonika front in November and later served in Egypt and Palestine.

**Battle Honours** Neuve Chapelle, Aubers, Somme 1916 and '18, Albert 1916 and '18, Guillemont, Ginchy, Flers-Courcelette, Morval, Le Transloy, Arras 1917 and '18, Scarpe 1917 and '18, Ypres 1917, Langemarck 1917, Cambrai 1917 and '18, Hindenburg Line, Canal du Nord, Valenciennes, Sambre, France and Flanders 1914-18, Doiran 1917, Macedonia 1916-17, Gaza, El Mughar, Nebi Samwil, Jerusalem, Jericho, Jordan, Megiddo, Sharon, Palestine 1917-18.

**Uniform and badges** Grey with scarlet facings, 'Zouave' pattern trousers being worn for a short period just after formation. Shako's were replaced with helmets after 1878.



1st Middlesex Volunteer Rifle Corps circa 1907. Note several orders of dress — green jackets and frock coats, service dress (with black buttons). Two NCOs (standing left, seated left) are from the Transport Section. St George and Dragon cap badges are worn and shoulder straps bear the embroidered title — 1 over Mx in red. (R.J. Marion.)



*Band, 4th Middlesex  
Volunteer Rifle Corps, Dover,  
1905.*

Badges bore the Arms of the Borough of Kensington.

**14th (County of London) Battalion (London Scottish)**

**Titles** 1859, 15th Middlesex Rifle Volunteer Corps (London Scottish); 1880, 7th Middlesex Rifle Volunteer Corps (London Scottish); 1908, 14th (County of London) Battalion, The London Regiment (London Scottish); 1922, 14th London Regiment (London Scottish); 1937, The London Scottish, The Gordon Highlanders.

The services of a rifle corps composed of Scots living in the London area were accepted by the War Office on 2 November 1859. Soon six companies were raised and these were located at various London addresses including The Oriental Bank, Rosemary Hall in Islington, Scottish Corporation House and Chesterfield House. Became a volunteer battalion of the Rifle Brigade in 1881. Battalion headquarters at 59 Buckingham Gate in Westminster were taken over in 1886.

The battalion crossed to France on 16 September 1916 and moving north to the Ypres sector was in action at Messines on 31 October. After service with 1st Guards Brigade at Neuve Chapelle and Loos, transferred to 56th (1st London) Division (168th Brigade) in February 1916.

After service in Ireland, 2/14th Battalion went to France as part of 179th Brigade, 60th Division, in June

1916. Transferred to Salonika front in the following November, Egypt in June 1917 and later fought throughout the Palestine campaign.

**Battle Honours** Messines 1914, Ypres 1914, '17 and '18, Gheluvelt, Nonne Bosschen, Givenchy 1914, Aubers, Loos, Somme 1916 and '18, Albert 1916 and '18, Guillemont, Cincinny, Flers-Courcelette, Morval, Le Transloy, Arras 1917 and '18, Scarpe 1917 and '18, Langemarck 1917, Cambrai 1917 and '18, Hindenburg Line, Canal du Nord, Courtrai, Valenciennes, Sambre, France and Flanders 1914-18, Doiran 1917, Macedonia 1916-17, Gaza, El Mughar, Nebi Samwil, Jerusalem, Jericho, Jordan, Tell Asur, Palestine 1917-18.

**Uniform and badges** The colour of the battalion's distinctive uniform is Elcho, or Hodden, gray — a pinkish-brown shade with red and purple tints. Facings blue, brown belts and glengarry. Trousers were worn at first by some companies (with kepi head-dress, blue and white diced border), but by 1872 kilts were worn throughout. A Lion Rampant and a thistle featured on the badges. **MI**

*12th Battalion, 1916. During the Great War cloth titles, viz RANGERS (red letters on green), were introduced. Seen worn here with usual blackened metal T/22/COUNTY OF LONDON on the shoulder straps. Note also black buttons.*



# British Infantry Musicians in the 18th Century

PHILIP HAYTHORNTHWAITE and GERRY EMBLETON Paintings by GERRY EMBLETON

THE PRACTICE OF distinguishing drummers and fifers by outfitting them, often at great expense, in heavily laced uniforms of reversed regimental colours lasted from the late 17th to the early 19th century. Next month we also examine military bands of the same period.

INTEGRAL PARTS of every battalion, the army's musicians were unique in both importance and costume. The status of drummers was traditional, and exceeded their obvious duties of beating time and signalling by drum-beat. In the

early 1670s Sir James Turner commented that drummers 'ought to be skilful to beat a Gathering, a March, an Alarm, a Charge, Retreat, Travaille or Dian, and the Taptoo. If they can do that well, and carry a message wittily to an enemy,



they may be permitted to be Drolls'.<sup>1</sup>

Although more was expected of cavalry trumpeters, as successors to the medieval herald (who 'must also be discreet and judicious, not only to be fit to deliver embassies and messages as they ought, but (at his return) to report what he hath

*The deterioration of uniforms on campaign is illustrated only rarely in contemporary sources. This shows a typical costume of a fifer, on campaign in the American War of Independence, wearing 'reversed colours' but with loose trousers and with a head-dress of a cut-down tricorn. (Gerry Embleton).*

Drummer, 29th Foot, 1770; wearing the 1768 uniform and standing in front of the Customs House on King Street, Boston; this was the regiment involved in the 'Boston Massacre' of 5 March 1770.

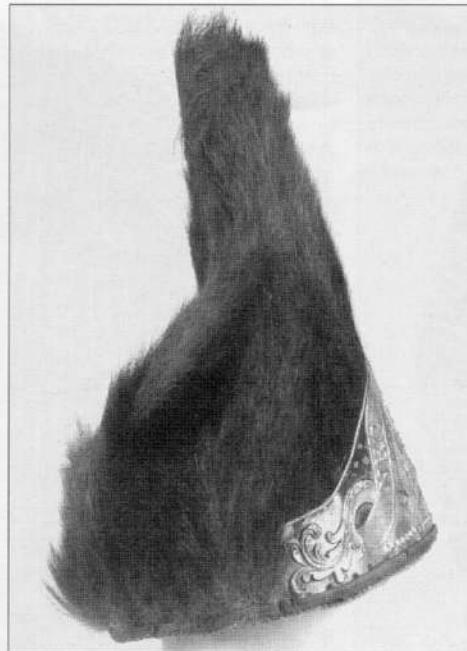
observed concerning the enemies works... he must be wittie and subtile<sup>2</sup> and 'must drink but little, that so they may be rather apt to circumvent others, than be circumvented'<sup>3</sup>, the singular status of drummers extended well into the 18th century. As late as Bennett Cuthbertson's *A System for the Compleat Interior Management and Oeconomy of a Battalion of Infantry* (Dublin 1768), similar attributes were demanded of the drum-major, who was

entrusted with carrying officers' letters handling money, and with confidential matters; and who, being expected to 'strut' at the head of the drummers, could not be too great a coxcomb, provided his appearance was not so grand as to be regarded as showing disrespect for his officers!

Cuthbertson commented on the enlistment and training of drummers, whom he recommended should be tutored before age 14, though they were not ideal for service before that age, being unable to bear the fatigues of campaign; and he recommended that preference be given to soldiers' sons, who had an inherent affection for the regiment and, having known no other home, were less likely to desert! (No such restrictions he placed on fifers: any age was suitable provided they had enough breath to blow the fife.)

Cuthbertson must have been describing a general practice, as numerous mentions occur of juvenile drummers: or example, Inspection Returns for the 33rd Foot in 1787 note many soldiers' children, and in 1781 the drums and fifes of the 51st were described as very small, young, children of the regiment.

Like drummers, company fifers were common in the late 17th century (though Turner was unenthusiastic: 'any Captain may keep a Piper in his Company, and maintain him too, for no pay is allowed him, perhaps just as much as he deserveth<sup>5</sup>', but the instrument went out of fashion by the turn of the century. Francis Grose noted that 'The fife was for a long time laid aside, and was not restored till about the year 1745, when the Duke of Cumberland introduced it into the guards; it was not, however, adopted in the marching regiments till the year 1747: the first regiment that had it was the 19th, then called Green Howards, in which I had the honor to serve, and well remember a Hanoverian youth, an excellent fifer, being given by his colonel to Lieutenant Colonel Williams, then commanding that regiment at Bois le Duc in Dutch Flanders. Fifes afterwards, particularly since the practice of marching in cadence, have been much multiplied, for though only two fifers were allowed on the muster-rolls of each regiment, and those to the grenadier company, yet in most corps the drummers of the battalion companies were taught to blow the fife as well as to beat the drum'<sup>6</sup>.



(In order to increase the number of fifers, men might be assigned the duty while remaining nominally ordinary privates: the 27th in 1768 and 40th in 1769, for example, were reported as having six rank-and-file clothed as fifers.)

The date of the re-introduction of the fife varied; judging from Inspection Returns regiments such as the 3rd, 5th, 11th, 15th, 20th and 30th added fifers in 1755, the 8th in 1756, the 1st in 1767, the 65th in 1768, and so on. The 1st Foot Guards had at least eight by December 1757.

From an early date, drummers were distinguished by the uniform of 'reversed colours': ie, having the body of the coat in the regimental facing-colour, and their facings in the usual body-colour. Its origin is unclear, but may be related to the practice of clothing pikemen in the 'reversed colours' of the regimental musketeers' uniform, a custom which ended around the 1670s. Examples of drummers' reversed colours were known in the 17th century: in 1694, for example, Colonel Thomas Farrington ordered white coats faced yellow for his regiment, and yellow coats faced blue for his drummers; in 1692 the drummers of Ferdinando Hastings' regiment<sup>8</sup> wore yellow, faced red; and in 1702 the drummers of Lord Lucas' regiment (uniform red faced grey) had a light grey coat lined red, with crimson worsted loops, red breeches and waistcoat, and the colonel's crest (griffin's head and coronet) on the back.

With the exception of dummy hanging sleeves which persisted in some cases in the



mid-18th century (a relic of the 17th century 'cassock'), drummers' uniforms were generally of the same cut as those of the other ranks, but were usually decorated with extra lace and sometimes badges. In the late 17th and early 18th centuries the latter were often the colonel's crest on breast and back, though a very early reference in the York Chamberlain's Rolls of 1644 notes a 'Trumpeter's badge'. In 1693, for example, Castleton's Regiment's drummers wore purple coats with badges, and in 1692 Coote's bought coats for 'hautbois' (musicians) in green lined orange, with orange chain-lace on the seams and embroidered with badges. A late example of a musicians' badge is recorded in Cannon's history of the 6th Foot<sup>9</sup>, when on 15 June 1837 authority was given for the resumption of the antelope badge on drummers' coats. This is illustrated in paintings of the regiment circa 1802<sup>10</sup>, in which the drum-major has a silver-embroidered antelope facing left (ie, backwards) on the right upper arm, given such prominence that the upper sleeve-chevrons were omitted to accommodate it; and a similar badge is shown worn by a musician.

The uniform of drummers was confirmed by the 1751 Clothing Warrant: 'The drummers of all the royal regiments are allowed to wear the royal livery, viz: red, lined, faced and lappelled on the breast with blue, and laced with a royal lace. The drummers of all the other regiments are to be cloathed with the colour of the facing of their regiments, lined, faced and lappelled on the

Drummer's cap, 1768 pattern; the trophies of flags, drums and bassoons replace the scrollwork present on the cap-plates of grenadiers. (National Army Museum.)

breast with red, and laced in such manner as the colonel shall think fit for distinction sake, the lace however being of the colours of that on the soldiers' coats'.

Drummers' caps were a slightly lower version of the cloth mitre grenadier cap, with an unstiffened rear bag hanging down at the top; such head-dress are described in the cavalry section of the Warrant:

'The caps of the drummers to be such as those of the Infantry, with the tassel hanging behind; the front to be of the colour of their facing, with the particular badge of the regiment embroidered on it, or a trophy of guidons and drums; the little flap to be red, with the White Horse and motto over it — 'Nec aspera terrent'; the back part of the cap to be red likewise; the turn-up to be the colour of the front; and in the middle part of it behind, a drum, and the rank of the regiment'.

In practice, it seems that the frontal 'little flap' could also bear a drum, and the back be in the facing colour (an extant cap attributed to the drum-major of the 30th has these features).

Changes were made by the 1768 Clothing Warrant, most notably in the introduction of the fur grenadier cap in place of the cloth mitre:

'The Coats of the Drummers and Fifers of all the Royal Regiments are to be Red, faced and lappelled with Blue, and laced with Royal Lace. The



Waistcoats, Breeches, and Lining of the Coats, to be of the same Colour as that which is for their respective Regiments. The Coats of the Drummers and Fifers of those Regiments which are faced with Red, are to be White, faced, lappelled, and lined with Red; Red Waistcoats and Breeches. Those of all the other Regiments, are to be of

the Colour of the Facing of their Regiments; faced and lappelled with Red. The Waistcoats, Breeches, and Lining of those which have Buff or White Coats, are to be Red. Those of all the others, are to be of the same Colour as that which is ordered for the Men. To be laced in such Manner as the Colonel shall think fit. The Lace



to be of the Colour of that on the Soldiers Coats. The Coats to have no hanging sleeves behind. The Drummers and Fifers to have Black Bear-Skin Caps. On the Front, the King's Crest, of Silver plated Metal, on a Black Ground, with Trophies of Colours and Drums. The Number of the Regiment on the Back Part; as also the Badge, if entitled to any, as ordered for the Grenadiers... All the Drummers and Fifers to have a short Sword with a Scimetar Blade.'

With a degree of latitude permitted, such uniforms became an opportunity to demonstrate the individuality of a regiment, and although some were restrained in their drummers' uniform (the 33rd and 38th appeared plain and 'soldier-like' in 1787, while the 13th had additional fifers clothed as ordinary rank-and-file in 1777, for example), many very elaborate uniforms resulted. Variations in head-dress are remarked upon most often: white fur caps, for example, were worn by the 25th (shown in the famous series of paintings executed when the regiment was at Minorca in 1771<sup>11</sup>), by

Drummer's coat, 1st Foot Guards; note the lines of lace on breast and back in addition to that on the seams. The prints of Edward Dayes show a similar style, but for the adoption of the upright collar; for the 1st and 2nd Guards the lace is white with a blue fleur-de-lys design, and for the 3rd either the same with yellow edge, or blue with white edge and yellow fleur-de-lys.  
(National Army Museum.)

the 30th as early as 1755, and by the 3rd Foot Guards in 1768 (with yellow plates); the 13th had white-plated cap-fronts in 1768, and the 12th yellow-plated; black goatskin caps were worn by the 51st and 66th in 1777; in 1770 the 7th's grenadiers and drummers had not adopted the fur cap, and others are recorded as wearing hats instead, as shown in the 25th Minorca paintings and noted for the 23rd in 1770, the 50th in 1777, and perhaps for the 4th in 1768 (whose grenadier drummers alone are mentioned as wearing caps). Despite drummers' uniforms generally resembling those of the grenadiers, other company distinctions are recorded: lists of supplies suggest differences in caps and jackets for the 32nd's light company drummers in 1777, the 68th's in 1776 and the 77th's grenadier drummers in 1778, for example.

Drum-majors' uniform befit-



A typical drum of the 5th Foot, bearing their St George and dragon motif; at the Town Hall Museum, Erkzien, Netherlands, probably a relic of the 1799 campaign. (National Army Museum.)

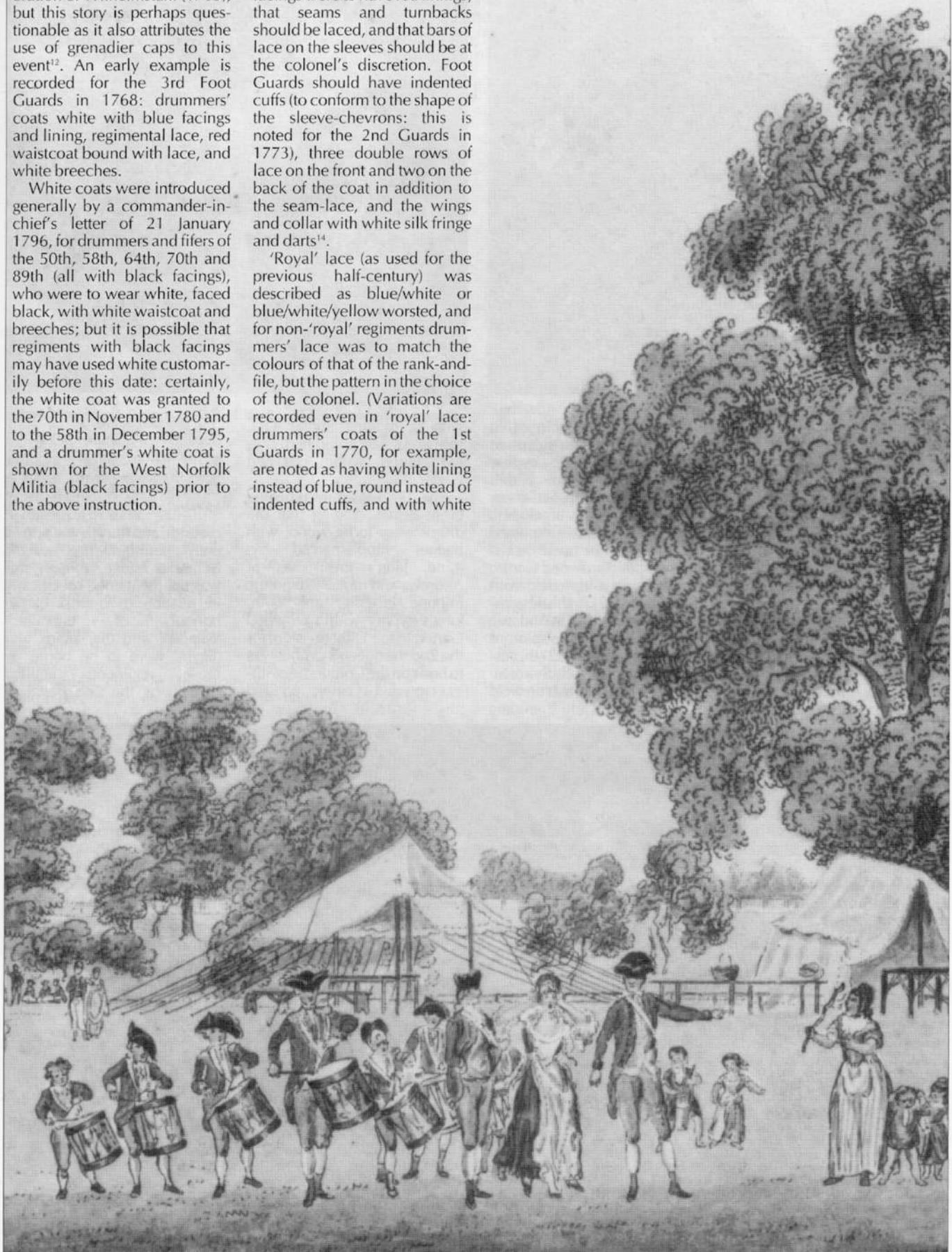
ted their status: in 1781 that for the 49th required 23 yards of silver lace. A fashion for white coats grew in the second half of the 18th century; a suggestion was made that they were first granted to the 5th in commemoration of Wilhelmstahl (1763), but this story is perhaps questionable as it also attributes the use of grenadier caps to this event<sup>12</sup>. An early example is recorded for the 3rd Foot Guards in 1768: drummers' coats white with blue facings and lining, regimental lace, red waistcoat bound with lace, and white breeches.

White coats were introduced generally by a commander-in-chief's letter of 21 January 1796, for drummers and fifers of the 50th, 58th, 64th, 70th and 89th (all with black facings), who were to wear white, faced black, with white waistcoat and breeches; but it is possible that regiments with black facings may have used white customarily before this date: certainly, the white coat was granted to the 70th in November 1780 and to the 58th in December 1795, and a drummer's white coat is shown for the West Norfolk Militia (black facings) prior to the above instruction.

The 1802 revision of the 1768 Warrant<sup>13</sup> confirmed the previous distinctions, and noted that drummers' coats were to be of superior quality to those of the rank-and-file; that regiments with white, red, black or buff facings were to have red linings; that seams and turnbacks should be laced, and that bars of lace on the sleeves should be at the colonel's discretion. Foot Guards should have indented cuffs (to conform to the shape of the sleeve-chevron: this is noted for the 2nd Guards in 1773), three double rows of lace on the front and two on the back of the coat in addition to the seam-lace, and the wings and collar with white silk fringe and darts<sup>14</sup>.

'Royal' lace (as used for the previous half-century) was described as blue/white or blue/white/yellow worsted, and for non-'royal' regiments drummers' lace was to match the colours of that of the rank-and-file, but the pattern in the choice of the colonel. (Variations are recorded even in 'royal' lace: drummers' coats of the 1st Guards in 1770, for example, are noted as having white lining instead of blue, round instead of indented cuffs, and with white

*'A Prostitute Drum'd out of the Camp in Hyde Park 1780'*; aquatint by Paul Sandby illustrating the presence of children amongst a regiment's drummers. (National Army Museum.)





*The drummer as an aid to recruiting: 'Trepanning a Recruit', a mezzotint by G. Keating after George Morland, published in July 1791 and depicting the costume of a few years earlier. The 'stepped' appearance of the grenadier-style cap is shown clearly.*

silk and tinsel stripes in the lace instead of orange).

Drummers' and fifers' caps were to be black bearskin, bearing the king's crest in brass on a black plate, with trophies of colours and drums, with number and badge (if entitled) on the rear, as for grenadiers; a drum was borne on the rear of the 2nd Foot Guards' cap, and the 14th had red plates with white devices. Swords were to have sergeants' mounts and straight, 24-inch blades.

Decoration on the drums was described in the 1751 Warrant: 'The front or fore part of the drums to be painted with the colour of the faceing of the regiment, with the King's cypher and crown, and the number of the regiment under it.'

The 'royal' regiments and the 'Six Old Corps' were allowed to emblazon their drums with a regimental device over the number: 1st Foot, king's cypher

*A typical drum-decoration of a regiment not possessing a distinctive badge: base drum of the 97th. (From The Inverness-Shire Highlanders or 97th Regiment of Foot 1794-1796, H.B. Mackintosh, Elgin 1926.)*

within crowned circle of St Andrew; 2nd queen's cypher; 3rd, dragon; 4th, king's cypher on a red ground within crowned Garter; 5th, St George and dragon; 6th, antelope<sup>15</sup>; 7th, rose within crowned Garter; 8th, white horse on red ground within crowned Garter; 18th harp on a blue field with crown above; 21st, thistle within crowned circle of St Andrew; 23rd, Prince of Wales' plumes and motto 'Ich Dien'; 27th, castle with three turrets, flying St. George's flag, on a blue field

with 'Inniskilling' above; 41st, rose and thistle conjoined, on a red ground, within crowned Garter.

The 1768 Warrant repeated these details, adding that the drums were to be wood, with badges supplemented by: 42nd, king's crest over St Andrews and motto 'Nemo me impune lacescit'; and 60th, king's cypher within crowned Garter. In the 1802 revision, for the 2nd the queen's cypher was to be as on the Colours (ie, within crowned Garter, on red

*'The Billeted Soldier's Departure': a drummer beats assembly to symbolize the unit's departure. Engraving by G. Graham after George Morland.*

ground), and the 9th was apparently permitted to bear a Britannia badge, though this was not mentioned specifically in relation to drums. Battle-honours of 'Gibraltar', 'Minden' and the sphinx and 'Egypt' were to be borne by those regiments entitled ('Egypt' by the 2nd Battalion



only of the 1st Foot). As with uniforms, the Warrant was not followed precisely, and brass drums made their appearance: for example, the 1st Guards bought theirs in April 1790, the 7th in 1795, the 10th in April 1797, and in 1798 the 9th had brass drums bearing Britannia painted on. The 1st Battalion, 1st Foot bought 20 brass drums in March 1803, but the 2nd-4th Battalions not until August 1806<sup>16</sup>.

The bugle, used to signal to light companies, came into use in the later 18th century; the 4th and 20th are noted as having German post-horns in 1774, and the 3rd a trumpet, for example. **MI**

#### Notes

1. *Pallas Armata: Military Essays of the... Art of War*, Sir James Turner, London 1683, p219.
2. *Militarie Instructions for the Cavallrie*, J. Cruso, Cambridge 1632, p14.
3. Turner, *op cit*, p235.
4. Published extracts from Inspection Returns may be found in *Army Inspection Returns 1753-1804*, Rev P. Sumner, *Journal of Society for Army Historical Research*, Vols III-VI, 1925-8; and in *British Military Uniforms 1768-96*, H. Strachan, London 1975.
5. Turner, *op cit*, p219.
6. *Military Antiquities*, F. Grose, 1801 London edn, pp43-44.
7. Although the official augmentation with eight fifers was dated 16 June 1759; see SAHR Vol XVII p135 (as below).
8. The same colonel who was cashiered in 1695 for robbing his regiment so blantly that it could not be ignored, including dressing them in other regiments' cast-offs and selling clothing to his captains at inflated prices.
9. *Historical Records of the British Army: The Sixth or Royal Warwickshire Regiment of Foot*, R. Cannon, London 1837, p99.
10. Illustrated in *British Infantry Uniforms Since 1660*, M. J. Barthorp, Poole 1982, p54.
11. Illustrated in Strachan, *op cit*, plates 54-55; and in *The 25th Regiment of Foot in Minorca*, W.Y. Carman, *Campaigns No 5*, Los Angeles 1976.
12. *Memories of the Old Pipe-Clay Army*, Colonel Downing, *Journal of the Royal United Service Institution*, LXIX, 1924.
13. *Infantry Clothing Regulations, 1802*, W.Y. Carman, SAHR XIX (1940), pp200-35.
14. The regimental differences in Guards' caps and coats are shown excellently in Edward Dayes' prints, eng T. Kirk, 1792.
15. An example is illustrated in Barthorp, *op cit*, p32.
16. Many accounts of supplies and prices appear in *Cox & Co, Army Agents*, Rev P. Sumner, SAHR XVII (1938), pp135-57, including some of the references quoted here.

#### THIRD REICH UNIFORMS

# GERMAN FIELD CAPS, 1933-1945

GORDON WILLIAMSON

IN THE THIRD of these articles we examine the field caps of the Kriegsmarine and in particular the spectacular variety of caps and insignia worn by the Waffen-SS. The final instalment will look at special insignia.

#### THE KRIEGSMARINE

##### The Bordmütze or Boarding Cap

THE BORDMÜTZE of the German Navy was introduced in 1938 and was identical to the Fliegermütze of the Luftwaffe in its design. It was cut from dark blue woollen cloth and usually featured a black cotton lining. The insignia consisted of a national emblem woven in yellow cotton thread on a dark blue base, and a machine-woven national cockade, also on a dark blue base.

For officers, the cap had gilt woven braid piping to the flap, and had the insignia woven in wire threads. Hand-embroidered insignia was also occasionally worn, in cotton threads for other ranks and gilt wire or cellulose thread for officers.

A special summer version of

*Oberleutnant der Marineartillerie Walter Ohmsen, commander of Marine Artillerie Abteilung 269 'Marcouf', shortly after the award of the Knights Cross. His field-grey Bordmütze features gilt aluminium piping to the flap. (Josef Charita.)*

this cap was produced in white cotton, with white lining and the national emblem machine-embroidered or woven in light blue on a white backing. No special officers' version of this summer cap seems to have been produced.

##### Feldmütze für Feldgrau Bekleidung or Field Cap for Field Grey Dress

Introduced in 1935 for Naval personnel wearing the field-grey uniform (ie, Naval coastal artillery troops, etc), this cap was identical in cut to the Bordmütze and Fliegermütze but cut from field-grey wool and with a grey or field-grey twill lining. Insignia consisted of a national emblem machine-woven in golden-yellow thread on a dark green or field-grey base. The national cockade was also woven on a dark green or field-grey base.

Early issues of the cap had the cockade enclosed within a soutache of golden yellow waffenfarbe. This was discontinued in 1942.

Officers' versions of this cap featured a gilt aluminium or yellow cellulose braid piping to the flap, and a national emblem machine-woven in

gilt wire threads.

##### Tropenfeldmütze or Tropical Field Cap

Naval personnel were issued with a tropical field cap similar to the peaked field cap of the Army. Naval caps differed in that they were manufactured with a green rather than red cotton lining, and had the national emblem machine-woven in golden tan on a light brown backing.

##### Einheitsfeldmütze M1943 or Standard Field Cap M43

Examples of the M43 Field Cap were issued to Naval personnel during winter months in both field-grey and dark blue versions. In general the woven two-piece insignia from the Bordmütze or Feldmütze seem to have been worn most frequently on these caps. Original examples of these caps are known, but the scarcity of photographic records of them being worn would imply that their use was certainly not widespread.

#### THE WAFFEN-SS

##### Feldmütze M1937 or Field Cap M37

The 1937 pattern SS Field Cap was produced in both earth-

*Hans Staus, a crewman of U-377, wears the standard German Navy Bordmütze, in dark blue wool, with yellow machine-woven eagle and swastika. (Jak Mallmann Showell.)*





*Soldiers of a German Navy Marineartillerie Abteilung fooling with their pet Boxer Dog. Note the field-grey Bordmütze with golden yellow waffenfarbe soutache around the cockade. (Jak Mallmann Showell.)*

brown material for the SS-VT and in field-grey. It was similar in style to the Army other ranks' field cap but the crown seam was slightly offset from the centre. Insignia consisted of a metal Totenkopf-embossed button to the front of the scalloped portion of the flap. Initially in white metal, these were later finished in field grey. On the left side flap was positioned a small machine-embroidered national emblem in silver-grey thread on a triangular black backing.

From 1939 these caps could also be found with a soutache of waffenfarbe enclosing the Totenkopf button.

#### **Feldmütze M1940 or Field Cap M40**

In December 1939, Waffen-SS officer ranks were provided with a field-grey sidecap virtually identical in cut to that of their Luftwaffe counterparts. Made from field-grey doeskin or fine twill material, it featured woven aluminium braid piping to the flap for senior ranks (SS-Oberführer — a senior Colonel rank — and above) and white piping for other officer ranks. This situation was shortlived and aluminium piping became the rule for all officer ranks.

The lining for this cap was generally to be found in grey or grey-green silk, some caps having full or partial sweatbands.

Regulation insignia for the M1940 Officers' Field Cap consisted of a national emblem in machine-woven aluminium thread, over a Totenkopf

insignia in similar materials. From 1940-1942, the Totenkopf insignia was enclosed by a soutache of waffenfarbe.

Due to supply difficulties, and partially due to personal preference, many Waffen-SS officers chose to wear the Army pattern officers' M38 Field Cap. In some cases the correct SS insignia was utilised, but more often than not a mixture of Army and SS insignia was found on these caps, for example:

Army pattern cap eagle (sometimes on black Panzer backing, better to emulate the black backing of SS insignia) with SS woven Totenkopf; Army pattern cap eagle, with metal SS Totenkopf pinned directly over the Army pattern national cockade; Army pattern cap eagle, with Army pattern Totenkopf insignia from the collar patch

of the Army Panzer uniform; Correct SS pattern cap eagle, with metal SS Totenkopf.

The M1940 SS Officers' Field Cap was also produced in black materials for SS Panzer units.

#### **Feldmütze M1940 für Mannschaften or M1940 Field Cap for other ranks**

Shortly after the introduction of the officers' version, in October 1940, the Feldmütze was issued to other ranks. Similar to the officers' version but in heavier grade field-grey wool, the other ranks' version was usually lined in grey or black cotton, and lacked a sweatband. The insignia for the other ranks' field cap was identical in design to that for officers, but machine-woven in silver-grey or light grey on a black backing.

As with officers, many NCOs and other ranks found themselves wearing the Army pattern field cap, with an appropriate change or alteration in insignia. Waffenfarbe soutache piping was worn around the Totenkopf until 1942.

A black woollen version of the M1940 Other Ranks' Field Cap was issued to Panzer troops, as well as the Army pattern black field cap.

#### **Feldmütze für Unterführer or NCO Field Cap**

This cap was introduced in 1938, and resembled the Army's Old Style Field Cap or 'Crusher Cap' to a degree, in that it had a soft pliable peak, in this case covered with field grey cloth, and lacked a chinstrap. However, in the case of the SS NCO Field Cap, metal

**Opposite:**  
A fine study of the Leibstandarte's commander Sepp Dietrich visiting the 1 Bataillon after the capture of the Klidi Pass in Greece. Standing behind Dietrich is Joachim Peiper, wearing an Army officers' M38 Feldmütze, behind Peiper is a soldier wearing the M37 Feldmütze, seventh from left, an NCO wears the Bergmütze, next to him the SS-Hauptsturmführer wears an Army officers' M38 Feldmütze with metal Totenkopf and next to him, an SS-Untersturmführer also wears the Bergmütze. This illustrates the diversity of headgear used in the field and shows the popularity of the Bergmütze even with non-mountain units. At right is Reichsführer-SS Heinrich Himmler, kneeling is future Leibstandarte commander Fritz Witt, and standing at left is future Knights Cross winner Heinrich Springer. (Hein Springer.)

insignia from the Schirmmütze were decreed by regulation.

Although some examples are known with coloured waffenfarbe piping to the cap band and crown, the vast majority of these caps were piped in white. Later caps had the peak in soft pliable black leather, lacking the field grey cloth cover. Machine-woven insignia was

Konteradmiral Meindsen-Bohlken awards examples of the Marine Artillery War Badge to his men. Note that they are wearing the Naval version of the tropical peaked field cap. (Josef Charita.)







SS-Obersturmführer Georg Karck wears an 'Old Style' Feldmütze. Note the pliable leather peak, heavy wool material of the top and the addition of officers' chin cords. (Hans-Hinrich Karck.)



SS-Hauptsturmführer Wilfried Richter of the 3 SS-Panzer Division 'Totenkopf'. Note the use of a cut down 'Totenkopf' collar patch for the band insignia, and the use of a woven arm eagle rather than a cap eagle on this 'Old Style' Feldmütze.



SS-Oberscharführer Hans Siegel of SS-Obersturmbannführer of the Leibstandarte during the campaign in France. Note the use of an Army Feldmütze, retaining its Army pattern eagle, and with an Army Panzer collar patch skull in place of the cockade. (Hans Siegel.)

also sometimes used, and is more often seen on the later caps with leather peaks. These caps were extremely popular with the ranks who wore them, and became prized possessions, jealously guarded by their owners.

The later versions, with the soft leather peaks, were also used by officers, sometimes with the addition of officers' chin cords.

#### The Bergmütze or Mountain Cap

Waffen-SS mountain troops were issued with a field-grey Bergmütze from late 1940 onwards. This was in fact modelled more closely on the Luftwaffe rather than the Army version, many examples having only the single button fastening featured on Luftwaffe examples.

Officers' versions featured woven aluminium braid piping on the crown, and usually had sweatbands. Generally made from field-grey wool, those versions made for officers, however, could often be in fine doe-skin wool or twill material.

Insignia consisted of a machine-woven Totenkopf badge in white or pale grey thread on black for other ranks and aluminium thread for officers, on the front of the cap, and a machine-woven eagle and Swastika national emblem in similar threads on the left flap.

On single button front caps, the insignia were often both worn together, the eagle over

the Totenkopf, on the front of the cap. Later, a single piece, machine-embroidered or machine-woven showing the eagle and swastika over the Totenkopf, all on a field-grey trapezoidal backing, was introduced.

A machine-embroidered silver-grey edelweiss flower, with yellow stamens, on a black base was to be worn on the left flap. If the eagle was worn on the flap, the edelweiss was worn immediately behind it. The edelweiss was identical for all ranks, no special officers' version being officially introduced.

#### Tropenfeldmütze or Tropical Field Caps

A range of tropical field caps are known to have been worn by Waffen-SS troops serving in Italy, the Balkans, southern USSR, etc. The official version was similar to that for the Luftwaffe, being cut from golden-tan coloured cotton, usually with a red cotton lining. The SS version, however, lacked any type of flaps, false or otherwise and was therefore of much simpler construction. These may be encountered with and without metal grommetted air vent holes from each side of the crown.

The insignia was identical in design to that for the M1940 Feldmütze but woven in a tan coloured thread on black. Officers' versions are known having aluminium braid woven piping to the crown, and fully functional side flaps,

fastened by two aluminium pebbled buttons at the front.

A tropical version of the M1940 Felmütze is also known, cut also from golden-tan coloured cotton.

#### Tarnfeldmütze or Camouflaged Field Cap

In May 1942, a simple camouflaged peaked field cap was introduced for Waffen-SS troops. The cap was cut from the same cotton duck material as the camouflaged smock and helmet cover. Initial issues were non-reversible and had grey or field grey cotton twill lining. Later versions were fully reversible, with green spring patterns on the outside and brown autumn patterns on the inside. The inside can be established by the addition of a crude sweatband, also in camouflage material.

Two air vent holes are generally found on each side of the crown. These usually have thread embroidered reinforcing 'buttonhole' style, but genuine examples with metal grommets are also known.

This cap was generally worn without insignia. Special versions of the machine-woven eagle and Swastika, and Totenkopf were produced in green, and in brown threads for this cap, but were rarely fitted. Standard insignia in both cloth and metal were occasionally used, however.

Field caps cut from captured Italian camouflage material were also sometimes used, both with and without insignia.

These caps are now being expertly reproduced, often from material cut from original 'zeltbahn' tent quarters, and due to the simplicity of their construction, can be very difficult to detect.

#### Einheitsfeldmütze M1943 or Standard Field Cap M43

The M43 Field Cap was introduced to the Army and Waffen-SS at the same time. The basic cap was identical for both branches, but more variants can be found in SS M43 Caps than those for the Army.

A considerable number of M43 Caps for the Waffen-SS were made with a deeper scallop to the front and only a single button fastening. Buttons could be pebbled metal or plain black plastic.

On two button caps, the Totenkopf was usually worn on the front of the cap with the eagle and Swastika on the left flap. On single button versions, both insignia were usually worn on the front. Later, single-piece insignia on a trapezoidal backing were introduced and can be found on both types of cap. These insignia can be in machine-weave, machine-embroidery or even printed.

The M43 Cap was made in both field-grey and black wool. Officers' caps were often in finer quality material and featured aluminium braid piping to the crown, and often had full or partial sweatbands. Very late war M43 caps may be encountered in which the undersurface of the peak is



SS-Hauptsturmführer Richard Schultze of the Leibstandarte wears an Army officers' M38 Felmütze with a metal SS Totenkopf insignia in place of the national cockade. The soutache is in infantry white Waffenfarbe (Schultze-Kossens.)



SS-Sturmann Erwin Bartmann of SS Leibstandarte 'Adolf Hitler' wears the SS other ranks' version of the M1940 Feldmütze with insignia woven in pale grey thread on black. (Erwin Bartmann.)



SS-Obersturmbannführer Richard Schulze here wears an Army pattern M43 Feldmütze, with the addition once again of a metal SS Totenkopf. (Schultze-Kossens.)

uncovered, ie, bare cardboard or fibre. This was a late war economy measure.

A variety of insignia may be found on SS M43 Caps. Often a combination of Army and SS insignia may be encountered, as on Army pattern M38 Field Caps used by the Waffen-SS, including such varieties as a metal SS Totenkopf pinned to the front of the cap, and a metal Army cap eagle pinned to the left flap. **MT**

**Right:**

SS-Oberscharführer Ernst Barkmann of SS-Panzer Regiment 2 wears the standard SS Panzer version of the M43 Feldmütze. The SS machine-woven pattern Totenkopf is situated at the front of the cap, and the woven SS-eagle and Swastika on the left side flap. (Ernst Barkmann.)



**Far right:**

An excellent portrait photograph of Erwin Bartmann as an SS-Unterscharführer of the Leibstandarte, wearing the coveted Feldmütze für Unterführer with the regulation metal insignia. (Erwin Bartmann.)



# 'LONG KNIVES'

The 1st and 2nd Cavalry Regiments, 1855-60

JOHN P. LANGELLIER

DURING THE westward expansion of the 1850s, the 'pony soldiers' were not only kept busy dealing with hostile Indians but wore much more elegant uniforms than those of the Civil War period (see *MI/55*).

IN 1848, after signing a treaty of peace with Mexico, the United States found itself in possession of vast new territories. The discovery of gold in California, the presence of fertile lands ready for the plough, and other inducements beckoned those living east of the Mississippi River to trek westward. As the stream of settlers and adventurers increased, clashes with Native Americans heightened on the frontier. Political pressures, which eventually erupted in a civil war, also increased in the region.

Responding to these situations, the United States Congress deemed it necessary to create a series of mounted regiments, posting most of these units in the West. By 1855 the 1st and 2nd Dragoons and the Regiment of Mounted Rifles (all formed prior to 1848) would be joined by the 1st and 2nd Cavalry Regiments. Colonel Edwin V. Sumner assumed command of the 1st, while Colonel Albert Sidney Johnston took the reins of the 2nd Cavalry.

The two units barely had assembled at their respective duty stations at Fort Leavenworth, Kansas Territory, and Jefferson Barracks, Missouri, when Sumner received orders to take to the field. In the meantime, Johnston rode with his troopers to Texas. For the remainder of the decade, the latter unit engaged in numerous skirmishes with the Comanche, Kiowa, and other bands that roamed the Lone Star State. During the same period, the 1st Cavalry attempted to maintain order between abolitionist and pro-slavery factions who fought over Kansas' status pending its admission to the Union. Would it be a free state or another bastion for slave holders?

When not occupied in the growing sectional conflict, Sumner's men responded to the Cheyenne and their increased unrest, as the tide of westward expansion rose. For instance, in 1856, Captain G. H. Stewart led a company and a half of troopers on a punitive expedition against a war party which had struck the Salt Lake City mail coach. Locating the raiders, Stewart attacked their village, killing ten warriors and wounding a like number. The stunned Cheyenne soon rallied, vigorously pursuing Stewart on his return march.

During the following summer Colonel Sumner determined to quell the Cheyennes' unrest. On 29 July, 1857, along the banks of the Solomon River, he found 'a large body' of the enemy 'drawn up in battle array, with their left resting upon the stream and their right covered by a bluff'. Facing an estimated 300 warriors, the colonel brought his six companies 'into a line, and, without halting, detach the two flank companies at a gallop to turn their flanks'. Standing their ground, the resolute Cheyenne awaited the 'bluecoats' onslaught. What happened next tended to weaken the resolve of the Indians. Instead of charging with pistol or carbine, 'Old Bull' (Sumner's nickname) called for sabres to be drawn and brought to 'tierce point'. Galloping forward, the gleaming blades of the riders eventually sent the Indians in all directions. Sumner's bravado won the day. He lost two killed and eleven wounded, including Lieutenant J.E.B. Stuart. The villagers fled, leaving behind 171 lodges and considerable belongings, which Sumner ordered destroyed.

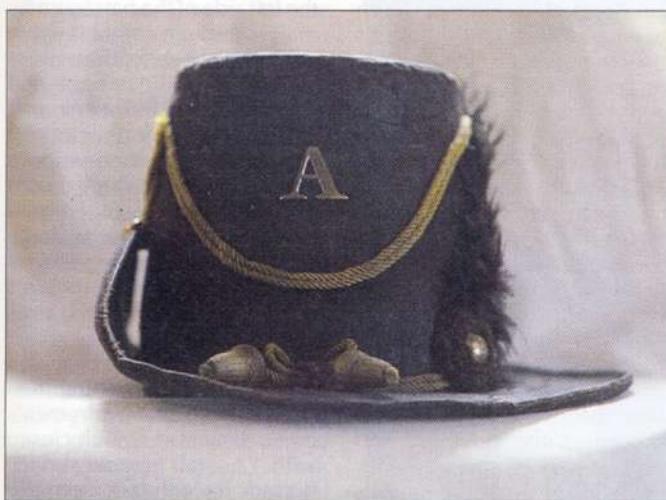
During that same July, Lieutenant J.B. Hood led his company of the 2nd Cavalry on



Front and back views of the 1855 enlisted jacket which served both for field and formal occasions. Note the exaggerated sharp point at the rear. Bolsters in this area were to help hold up the sabre belt. (Tzjhusmuseet.)



By regulation, collars of enlisted cavalrymen were to exhibit the regimental numeral in brass. This also was the case for dragoons and mounted riflemen.



Front and side views of the 1855 enlisted hat exhibit the worsted cords and single ostrich feather which decorated the headgear of the rank and file. A small brass general service side button and the company letter of sheet brass also are evident. This hat had a chinstrap as did officer's models. (Tzjhusmuseet.)



Detail of the black mohair rosette with general service button which affixed to the left side of the crown in order to hold the ostrich feather. (Tzjhusmuseet.)

Right above & right below: Front and rear view of the enlisted man's mounted overcoat with cape. (Tzjhusmuseet.)





an equally dramatic foray in Texas. Coming upon a band of Native Americans at a distance, Hood proceeded cautiously. He moved ahead to parley, halting nearly 30 yards away from five warriors who carried a flag. At this point the Indians dropped their sign of truce and set fire to rubbish which they had collected to provide a smoke screen. Then, 30 of their comrades rose up from behind Spanish bayonet plants located within ten paces of the troopers. With bows, arrows, and firearms they fell upon Hood's men. In response, the patrol let out a yell and made a charge at their attackers. Hand-to-hand fighting ensued. The pony soldiers being outnumbered two to one had to withdraw, covering their orderly retreat with Colt revolvers. A half dozen of their number had been killed or wounded, Hood among the latter group thereby being spared to become a general in the Civil War. Despite this fact, the lieutenant managed to collect the survivors and make it back to base camp for medical aid and supplies. This was one of at least 40 firefights the 2nd experienced while in Texas.<sup>2</sup> In fact, hostilities increased to the extent that five companies of the 1st Cavalry joined the 2nd during an 1859 campaign against Indians and Mexican raiders along the Rio Grande.

For the first five years of service the two regiments gained considerable laurels, yet hard field duty took its toll on men, mounts, equipments, and uniforms. The last mentioned topic deserves further attention because less is known about the original cavalrymen's everyday kit than their more famous exploits and commanders. To begin with, a dashing black felt hat looped up on the right side, and supplied with a leather chin strap attached to the inside sweat band, was the crowning glory of these cavaliers. This pattern had been favoured by Colonel Sumner who sat on the board which specified the cavalrymen's gear and who had seen similar types of headwear in Europe.

For officers, a gold-wire festooned cord hung from the top

*Colonel David Hunter of the 1st Cavalry appears in the double-breasted frock coat authorised for field grade officers in this picture taken between 1858 and 1861. (US Army Military History Research Collection.)*

of the crown while a second cord of the same material terminated in acorns. This accessory was placed at the base of the crown. Enlisted men wore similar cords but theirs were of yellow worsted. Another difference which set off the officers from the rank and file entailed an embroidered eagle device, the US Coat of Arms, to hold the right brim in place against the crown. Additionally, a triple spray of ostrich feathers appeared on the left side of the hats worn by majors through colonels while a pair of these feathers were prescribed for lieutenants and captains. Enlisted personnel had only one feather and a simple brass button with a strand of yellow worsted cord as a loop attachment. Enlisted versions also bore a large sheet brass company numeral on the front, while officers wore an embroidered regimental numeral.<sup>3</sup>

Although the hat provided the most distinguishing feature of the 1855 cavalrymen's issue, the jacket, which closed with 12 small general service buttons for enlisted men, differed little from that worn by the other mounted regiments, the trim being the only distinguishing element. Light yellow worsted tape decorated the outer edges, rear seams, collar and cuffs of the blue wool waist-length garment in lieu of the orange worn by dragoons and the green of mounted riflemen. Sheet brass regimental numerals affixed one on each side of the collar. Brass shoulder scales, in three different patterns, delineated non-commissioned staff, sergeants, and lower ranking personnel, being removable by means of a brass turn-key device and a brass staple which held this vestige of armour in place.

Chevrons, worn points down above the elbow on each sleeve, marked non-commissioned officers, with corporals through first sergeants having their stripes made of worsted tape sewn to blue wool backgrounds of the same type of cloth as the jacket. Sergeants-major and regimental quartermaster sergeants sported chevrons made of silk tape. All regimental staff non-commissioned officers likewise were to wear scarlet worsted sashes on formal occasions, as were first sergeants. These wrapped about the waist twice and tied at the left hip. Service chevrons also were called for to indicate each five-year peri-

od of 'faithful' completion of duty. These affixed above the cuff at approximately a 45 degree angle.

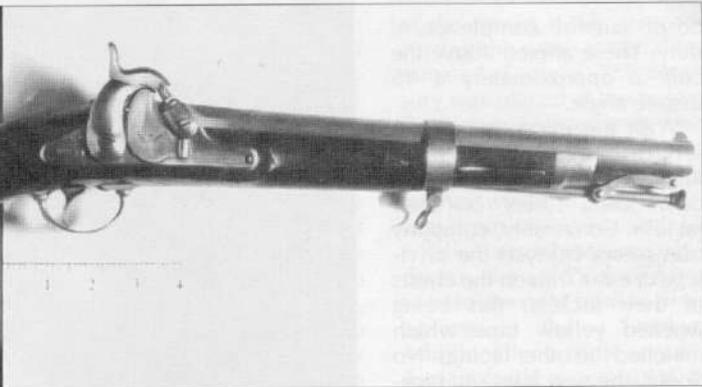
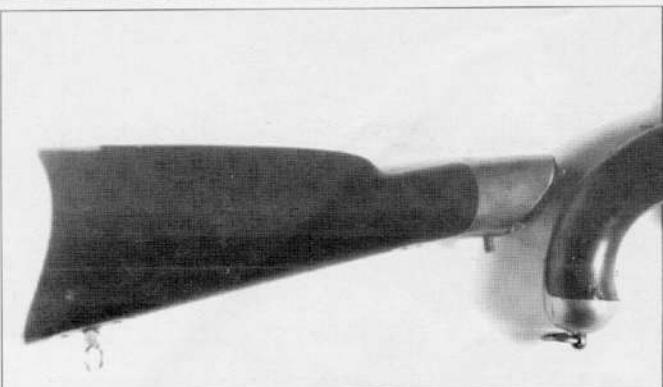
With the exception of the service chevrons, when appropriate, privates had no other extra finery on their jackets. Conversely, company trumpeters enjoyed the privilege of extra trim on the chests of their jackets, this being worsted yellow tape which matched the other facings. No doubt, the new hats and jackets took some time to procure after being specified by General Order No 13 of 15 August 1855. For this reason, the 1854 cap with bill as provided to engineer soldiers (engineers wore yellow facings until 1872) may have been issued while the horse soldiers awaited their new hat.

Pleated 'trowsers' of light blue-gray mixed kersey without welts or marks along the outer seams were supplied, having saddling (reinforcing of the same material) applied on the inside of the legs and seat to offset the wear caused by mounted duty. Black leather ankle-length bootees or Jefferson right and left boots served as footwear. Brass spurs with leather straps and leather neck stocks were other accessories. Finally, the government authorised such practical items as a gray flannel shirt, white linen undershirt and drawers, and a white stable frock to cover the uniform when the soldiers groomed the mounts or performed other similar fatigue tasks.

For cold weather a great-coat, of matching material to that of the trowsers, existed. It had a standup collar and an unlined, nondetachable outer cape which closed with small eagle buttons of the type found on the jacket. This cape covered the chevrons of the wearer, thereby making it dif-

*Lieutenants and captains wore a single-breasted nine-button dark blue wool frock coat with epaulettes for formal occasions, as depicted here by Captain Thomas Wood of the 1st Cavalry. This officer has retained the 1855 gold cord on his hat which he has tightened around the crown. He also has added the embroidered crossed sabres with regimental numeral below as called for in 1858. His dark blue trowsers likewise indicate that this photo was taken after 1858 when the colour of trowsers changed to a deeper hue. (US Army Military History Research Collection.)*





ficult to distinguish non-commissioned officers. The coat itself was double-breasted with six large eagle buttons in each row. As protection against rain, a gutta-purcha (a rubberised material which assumed great popularity during this period) talma (cape) could be put on to ward off moisture.

For weapons the troopers received a mixed lot of firearms and accoutrements, thereby attesting further to the experimental nature of the units when they first took to the field. The issue was as follows: three squadrons of each regiment were to be armed with the rifle-carbine of the pattern manufactured at the Springfield Armory, and one squadron of each with the moveable-stock carbine, with the barrel ten to twelve inches long, as might be found best by experiment. One squadron of the 1st Cavalry was to be armed with the breech-loading Merrill Carbine, and one squadron of the 2nd Cavalry with the breech-loading Perry carbine. Colt's navy revolvers and dragoon sabres for both regiments; one squadron of each to be provided with gutta-purcha cartridge boxes.<sup>4</sup>

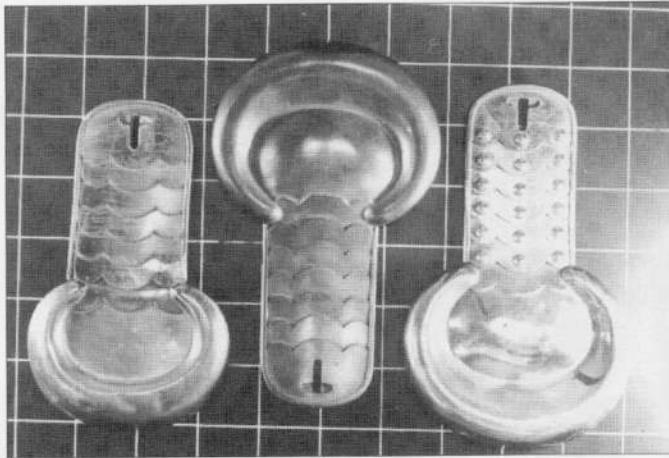
Some trial gutta-purcha sabre scabbards and 'pistol cases' (holsters) of this same material saw limited use too. Leather sabre knots likewise were provided to the troopers, as were the buff leather dyed black or black harness leather sabre belt with eagle buckle, cap pouch, carbine cartridge box, and the carbine sling (with the exception of those carrying the pistol-carbine or the Perry carbine), all of the pattern supplied to other mounted troops of the 1850s. It appears that pommel hol-

Military authorities called for the Springfield Model 1855 pistol-carbine with removable stock for some members of the 1st and 2nd Cavalry. This 58 calibre weapon was a single shot muzzle-loader which could double as a pistol or a carbine. (Smithsonian Institution.)

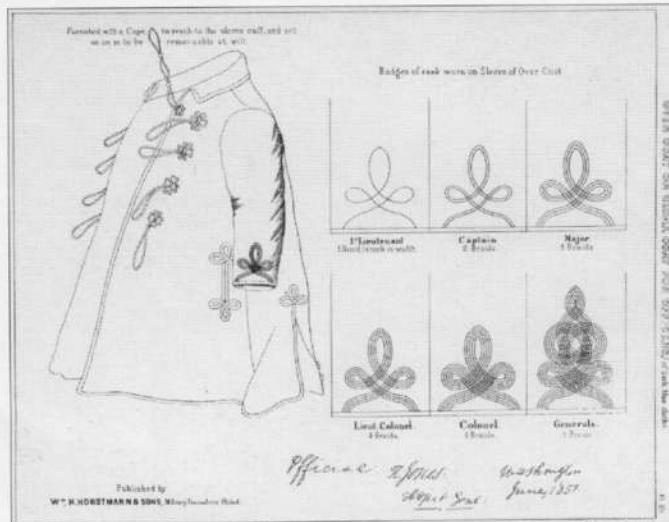
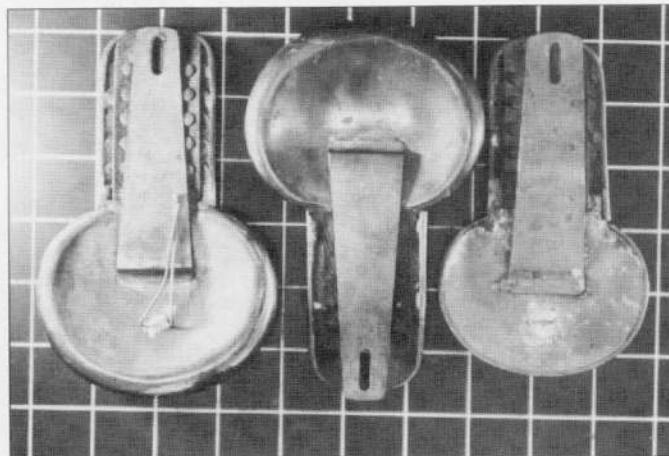
sters of leather were used at first until belt-mounted versions came onto the scene for the Colt revolvers, later in the decade.

In turn, a patent leather sabre belt was common for officers who, in addition, had gold lace sabre knots. Gilt spurs, tall black leather boots, black cravats, and even gauntlets represented some of the other outward accessories which officers could purchase and which set them apart from their men.

So did the regulation uniform. As noted, the officers' hat varied in a number of ways from the rankers'. A plain dark blue wool single-breasted frock coat with standup collar and nine buttons down the front for company grade officers, and a double-breasted version with seven buttons in each row for field grade officers, contrasted with the more colourful enlisted jacket. On formal occasions, gold epaulettes graced the shoulders, fringe size and insignia indicating the wearer's rank. Shoulder straps with yellow backing replaced epaulettes for campaign and other similar duties. A crimson silk sash was worn in the same manner as non-commissioned officers, except when serving as 'officer of the day' which required the sash to be draped from the right shoulder down to the left hip — yet another means to distinguish officers. Once more, this item could be dispensed with in the field and under other similar conditions. Lastly, trowsers, unlike those for enlisted men, displayed a one-eighth inch yellow cloth welt down the outer seams.



Front and reverse sides of three types of brass shoulder scales were prescribed for dress wear. (Left) privates, corporals, and musicians; (middle) sergeants and first sergeants; (right) non-commissioned staff. (Smithsonian Institution.)



The officers' heavy dark blue wool cloak coat with black braid was both practical and elegant. Flat black braid on the cuffs indicated rank. This garment remained regulation until 1872.



The Perry carbine was one of three other options issued to cavalrymen in 1855. The other arms were the Merrill, Latrobe & Thomas 54 calibre breech-loading percussion carbine and the 1855 Springfield rifle-carbine. (Smithsonian Institution.)

Officers enjoyed the warmth and elegance of a dark blue 'cloak coat' which had been inspired by the French *capote*. This handsome garment closed by means of four frogs of black silk cord down the chest and a long loop *chelleat* at the throat. The collar could be a standing type or a stand and fall at the option of the wearer. Rank was displayed by a flat black silk braid measuring one-eighth of an inch. Arranged on the lower sleeves in a special pattern, five braids denoted a colonel, four a lieutenant-colonel, three a major, two a captain, and one a first lieutenant. Alas, the poor 'shave tail's' sleeves sported no braid!

Over the next three years all these items remained regulation. Then, in 1858, the numerals on the jacket collars for enlisted men were discontinued and a new hat adopted by all branches of the Army which took inspiration from the former 1855 cavalry hat as its basis. The new headgear did away with the festooned cord on the crown and added a brass eagle device on the side similar to that used by officers. In fact, this was the item which had been used in conjunction with the pompon on the 1851 and 1854 pattern caps. The acorn tips on enlisted hat cords likewise were replaced with small fringed tassels and the company letter of brass now joined the regimental numeral of that material as did a pair of large crossed sabre devices of brass worn edges downward for cavalry. This practice was changed within a few short months when sabres were to be worn with the edges placed

The Model 1851 Colt 'Navy' fired a 36 calibre projectile and provided six rounds when the trooper had to engage the enemy at close range. (Greg Harmon Collection.)

upwards. The same arrangement came into force for officers, although their devices would be of gold embroidery.

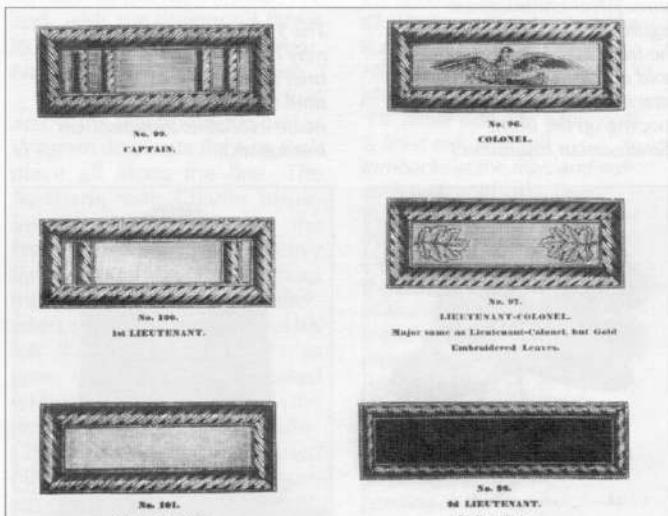
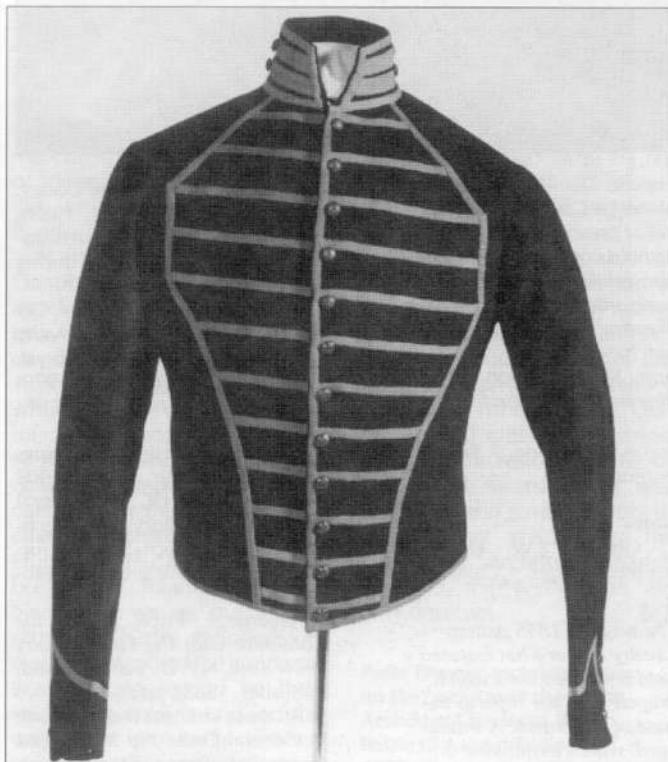
The other key changes which appeared in 1858 were the adoption of unpleated dark blue trowsers for all cavalrymen. In the case of sergeants 1½-inch worsted yellow tape. Officers continued to use the eighth-inch welt of light yellow on the new trousers.<sup>3</sup> with the addition of a forage cap and a practical four-button dark blue wool sack coat, both of which appeared toward the end of the decade, the well dressed cavalryman was ready for his next challenge. The Civil War. **MI**

Trumpeters had additional worsted yellow tape on the fronts of their 1855 pattern jackets. (Smithsonian Institution.)

#### Acknowledgements

The author wishes to thank Ms Inga Fl. Rasmussen, Curator of the Royal Danish Arsenal Museum (Tøjhusmuseet), Copenhagen, and Daniel Peterson, Curator, 3rd Armor Division Museum, Frankfurt, Germany, for making it possible to use the rare 1855 enlisted uniform items preserved in Denmark. Thanks are also due to Michael Winey of the US Army Military History Institute in Carlisle, Pennsylvania, and Donald Kloster of the Armed

A silver eagle decorated colonels' shoulder straps, while silver and gold oakleaves indicated lieutenant-colonels and majors respectively. Captains had a pair of gold bars at each end of their straps and first lieutenants exhibited single bars on their straps. Second lieutenants' straps were plain. All backgrounds were yellow cloth.



## GALLERY

# Archduke Charles of Austria

IAN CASTLE Painting by PETER DENNIS

THE MUCH-MALIGNED Austrian Army of the Napoleonic period found its most outstanding commander in a man who was almost shunned by his Emperor, but who effected longstanding reforms which helped lead to the eventual French defeat.

ARCHDUKE CHARLES was born in 1771, the fifth of Austrian Emperor Leopold II's children. In 1792 Leopold died and his eldest son, Francis, succeeded him. At this time Charles, who had been a quiet, nervous child suffering from the mild epileptic attacks which plagued him all his life, went to live with his uncle and aunt who were joint governors of the Austrian Netherlands. Coming under the influence of Colonel Carl Friedrich von Lidenau, a veteran who had served as adjutant to Frederick the Great, Charles developed his interest in the army. Shortly afterwards Charles became governor himself and in 1793, with the rank of Generalmajor joined the army of Prince Saxe-Coburg which defeated the French at Aldenhoven and Neerwinden.

Charles, slight of build and

just over five feet in height, was promoted to the rank of Feldmarschall Leutnant after the victory at Neerwinden but in 1794 he led a column at Fleures where the defeat of the army led to Austria abandoning the Netherlands. Later that year he resigned from the army due to poor health and began work on his first military treatise.

Charles now felt that he would be more able to achieve success in the field than those aged commanders who had been defeated in 1794 and so became involved in one of the many intrigues that plagued the Austrian Army, resulting in his appointment as commander of the Army of the Lower Rhine in 1796. Francis began to feel nervous about his brother's aspirations and therefore kept him under close control and observation.



The Archduke Charles of Austria, age 25.



Captain Charles Bowen, also of the 1st Cavalry, holds the hat as prescribed in 1858 without cord. His headgear also exhibits a variation of the eagle side piece. Bowen likewise wears privately purchased gauntlets. (US Army Military History Research Collection.)

Forces Division, Smithsonian Institution.

### Notes

1. Gregory J.W. Urwin, *The United States Cavalry: An*

The original 1855 pattern cavalry officer's hat featured a gold festooned cord which draped from the sides to the base of the crown. A similar cord, which terminated in acorn devices, ran around the brim. Silver embroidered regimental numerals affixed to the front of the crown and a gold embroidered coat of arms attached to the right side, looping up the brim. (Smithsonian Institution.)

*Illustrated History* (Poole, Dorset, England: Blandford Press, 1983), pp50-106, provides useful history of the mounted soldier during the years under discussion.

2. Harold B. Simpson, *Cry Comanche: The 2nd U.S. Cavalry in Texas, 1855-1861* (Hillsboro, TX: Hill Jr College Press, 1979) offers additional material on this topic.

3. Edgar M. Howell, *United States Army Headgear 1855-1902* (Washington, DC: National Museum of History and Technology, 1975), pp1-5 offers further details on this piece of headgear.

4. George F. Price, *Across the Continent with the Fifth Cavalry* (New York, NY: D. Van Nostrand, Publisher, 1883), pp29-30.

5. All these changes were set forth in General Order No 3, Adjutant General's Office, 24 March, 1858.

The 1854 pattern Engineer cap may have been used for a brief period by cavalrymen until their distinctive hat was made available. (Smithsonian Institution.)



No. 11—U. S. CAVALRY HAT (FELT).  
Field Officer, 2 Plumes.  
Company "A" 1 Plume.  
Private, 1 Plume.



The year 1796 saw fresh action against the French and Charles, now at the head of his army, outmanoeuvred the enemy in southern Germany and defeated them at Amberg and Würzburg. After these victories Charles wanted to move his attention to Italy where Napoleon Bonaparte was pushing back the Austrian forces. Francis, however, held Charles in Germany for a further two months on mopping-up operations, finally recalling him to Vienna in February 1797 and instructing him to take command of the army in Italy, restore its morale and with reinforcements take the offensive. Charles tried to persuade Francis to open peace negotiations with Napoleon instead but the idea was rejected and caused Francis to send his personal representative to keep a close watch on him. Charles did not feel confident about his task, his greatest concern being to keep the badly demoralised army intact. The French attacked in March and Charles began an active retreat, delaying and harrassing as and when he could. An armistice was signed in April but Charles was sent back to the Rhine by Francis who was displeased with his performance, feeling that the mission had not been approached with enough energy.

While serving as Governor of Bohemia early in 1798, Charles was instructed to bring the army up to combat readiness. Concerned about its current state, he advised Francis against authorising any ambitious reforms, but the Emperor ignored his advice, setting up a Military Commission to explore such a plan; Charles was excluded from the Commission.

In March 1799 Charles' army in Germany defeated the French at Ostrach and Stockach but he had been disturbed by the evidence of his brother's scheming and failed to push his advantage. Then, suffering from ill-health, he took leave of absence. Charles' opponents tried to have him replaced but in May he returned. In June, exceeding his orders, he attacked the French at Zürich and after four days of heavy fighting they withdrew, having inflicted heavy casualties on the Austrian army; Francis was furious with Charles. With his health failing him again Charles asked to be relieved although Francis soon realised that his replacement, Baron Kray, was not up to the task. Charles retired to the castle at Becvar in Bohemia where he concentrat-

ed on raising the 'Archduke Charles Legion', an armed body created for the defence of the region. At this time Charles declined an invitation to return to the army, informing the Emperor that he was too sick, leaving Francis no alternative but to appoint another brother, the 18-year-old Archduke John. Lacking military experience, John received many letters of advice from Charles but early in December 1800 he was defeated at Hohenlinden; in an effort to save the situation Francis again pressed Charles to return. Charles agreed, saying that he was prepared to sacrifice himself for the state, providing he was given a free hand. Unfortunately the situation had deteriorated too much and there was little he could do to hold the French; an armistice was signed at the end of the month.

It was now generally accepted that the army was in need of reform and Charles, with his reputation intact after the recent defeat of Austria, was the obvious choice for the task. In 1801 he was promoted to Feldmarschall, placed at the head of the Hofkriegsrat, a powerful administrative body, and began work. His first move was to subordinate the Hofkriegsrat, which had hindered and interfered with him and other commanders previously, to the War Ministry; then he formulated the plans for a permanent General Staff, improved the training of junior officers, reduced the terms of enlistment and introduced a new conscription law..

The prospect of another war with France loomed in 1804. Charles advised the Emperor that the army was not yet ready but that if war was inevitable it would take him six months to prepare for conflict. His opponents seized on this as a sign of weakness and pushed forward Baron Mack who claimed that the army was not in the poor state Charles maintained and that he could introduce tactical and logistic reforms immediately, having the army ready for war in a very short time. Francis undermined his brother's authority early in 1805 by appointing Mack as Charles' chief of the Quartermaster General Staff and returning the Hofkriegsrat to its former independent position. Mack, given the command of the army in Germany, led it to humiliating surrender at Ulm while Charles, in Italy, repulsed the French at Caldiero; news of Ulm induced him to pull back into Slovenia where he joined with Archduke John, too late to prevent Vienna

being captured. With the defeat of a Russo-Austrian army at Austerlitz, Charles advised Francis that 'Peace is indispensable while the people still respect the monarch'.

Charles was appointed Generalissimus in 1806 with complete control over the military establishment, but Francis was concerned about one man holding so much power and failed to give him his full support. In the same year Charles published a series of pamphlets providing instructions for officers and another treatise aimed at his generals, while between 1806-08 he issued new regulations for all branches of the army.

A shift in Napoleon's fortunes in Spain persuaded Vienna that the time was right to strike again. The army mustered in Charles' new Corps system and in April 1809 marched west but was defeated at Echmühl. Shaken by this experience Charles, holding his army together, retreated through Bohemia and arrived on the Marchfeld, a large flat plain east of Vienna, on 16 May, finding the city already in French hands.

Napoleon crossed the Danube on 20 May and attacked Charles' army. Very heavy fighting occurred the next day around the villages of Aspern and Essling on the flanks while in the centre Austrian infantry withstood attacks by French cavalry. On 22 May fighting continued and at a critical point in the battle French cavalry charged, forcing two Hungarian Hussar regiments to break and Infanterieregiment Nr. 15 to waver, but at this moment Charles galloped forward and steadied the regiment; according to legend he then seized the colours and led the unit back into battle. French troops now began to hesitate in the face of intense Austrian fire and, with the continued threat to the bridges in his rear, Napoleon was forced to retire.

On 5 July Napoleon attacked across the Danube again and at Wagram desperate fighting took place all along the line. The Austrians, with Charles inspiring his men, outfought the French on the first day. Heavy fighting continued throughout the next day but in the afternoon, with his army split and his left flank threatened, Charles gave the order for a phased withdrawal, ensuring the preservation of the army. Charles had certainly caused Napoleon to change his contemptuous opinion of the fighting qualities of the Austrian

Army. At Znaim on 11 July Charles and Napoleon clashed again but with peace uppermost in the minds of Charles and his senior officers, after some sharp fighting, he personally agreed to sign an armistice. The Emperor was furious that Charles had signed without consultation and immediately demoted him; on 23 July Charles resigned. Francis never forgave his brother and his only other military appointment was as commandant of Mainz in 1815. Charles married, becoming a father to six children and, in 1835, when Francis died he hoped to take on a more active role in affairs of state; but it was not to be and he remained in retirement until his death in 1847.

In an army dominated in its outlook by the past, Charles had driven almost single-handedly to bring about changes but his reforms were continually disrupted by the intrigues rife in the Hapsburg court. Charles was affected by ill health throughout his career; as a soldier he was a good tactician but much of his strategy was influenced by his desire to ensure the preservation of the army and therefore, ultimately, the dynasty.

Charles, the most able of Austria's military leaders during the wars, was admired by many, including Wellington; indeed, Napoleon offered him the Austrian crown in December 1809, which he rejected. Due to personal bitterness Charles, the man who restored the reputation of the Austrian Army, was cast aside and ignored. Only in more recent years, after his death, has Archduke Charles received the recognition he fully deserves.

MI

**Peter Dennis' reconstruction**  
on the back cover shows the  
Archduke Charles at the  
battle of Aspern-Essling in  
1809. The painting recaptures  
the famous Hapsburg lip and  
Charles' prominent nose — he  
was 38 years old at this time.  
His black bicorne with green  
plume carries the gilt cypher  
'FI' either side. His white coat  
is lined red, with red  
turnbacks at the rear, and red  
cuffs with gold lace. Two of  
the eight gilt buttons down the  
front are obscured by his sash.  
On his chest are the Order of  
the Golden Fleece and Order  
of Maria Theresa. His red  
breeches are tucked into  
unadorned black riding boots  
with plain steel spurs. His only  
weapon is a fairly plain  
straight épée. Details of his  
saddle and horse furniture are  
taken from a contemporary  
painting in the Aspern  
Museum.

# Archduke Charles

Aspern-Essling, 1809



See article on page 46